

NO. 24 FALL 1991 \$4.95

Knitter's

Alpine
Knits



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Photos by Alexis Xenakis.

POSTMASTER: Send address changes to: Knitter's, P.O. Box 1525, Sioux Falls, SD 57101-1525

The call of the cuckoo



Alexis Xenakis



Maybe it's only because Julie Andrews' songs have been playing on our old office phonograph all week, but this *Alpine Knits* issue sure has brought together memories of some of 'My Favorite Things.' Our trip to Austria — er, I mean Utah! — for example, and the climb above Salt Lake City to 8,700 ft. for a photo shoot at Brighton, Utah's first ski resort. With Contributing Editor and Utah native Nancy Bush as our guide, surrounded by woods, icicle-draped chalets that looked every bit as authentic as the real thing, and jagged mountain peaks that pierced the clouds, we trod through 4 feet of fresh snow (in May!). Could one get any closer to an Alpine setting — and still drive there?

There were hardly any automobiles in 1919, when Arnold Zimmermann (father of Contributing Editor Meg Swansen, and consort to Elizabeth) was growing up in Munich. Later, as an Alpine skier Arnold says: "We reached Austria from Munich after a 3-hour train ride; then we walked in the Valley another 4 hours with a 55 lb. rucksack and the skis on our back; then we started to climb another 5 hours — we were actually on our feet for at least 9 hours! But up there, above 3,000 meters, you looked over that sea of peaks that stretched to the horizon... It was so beautiful; something that you simply can't describe...."

In the 1920's young Arnold belonged to the German-Austrian Alpine Club, which gave members access to mountain cabins in the glacier region of the Austrian Alps. The cabins had wood for cooking and heat; you provided your own food and boiled snow for water.

came down to Bavaria and brought skiing with them — and they wore those lovely sweaters. That's when Norwegian sweaters appeared in Bavaria."

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Gray Alpine jackets ("Plain clothes, for hard work...") glacier skiing, memories of a dreamy childhood — Arnold Zimmermann in the Wisconsin (not The Black) Forest.

Knitter's Magazine

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605 338-3450

Subscription Rates

One Year (12 Issues) \$12.00

Two Years (24 Issues) \$24.00

Three Years (36 Issues) \$36.00

Four Years (48 Issues) \$48.00

Five Years (60 Issues) \$60.00

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Hands & Heads

By Dixie Falls



Hat pattern

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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27 st repeat Rep Rnds 2-5.

Mitten pattern

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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33 st panel First 33 sts of each rnd are knit. Rep Rnds 2-5.

Guernsey mittens and hat

Materials. A. Sport weight wool: 2 skeins for mittens, 3 for hat.

B. Size 1, 2, 3 double pointed needles (5-needle sets), or size to obtain gauge. **C.** Size 2 and 3 16" circular needles. **D.** Cable needle. **E.** Tapestry needle. **F.** Small amount of waste yarn.

Size. Ladies' medium.

Gauge. 7 sts equal 1" over St st on size 2 needles.

R mitten cuff. With #1 dpn CO 60 sts (arrange 15 sts on each of 4 ndls), join, and place marker.

Ribbing: *K2, p2, rep from* around. Work in k2, p2 rib until 25" from beg, inc 1 st per ndl on last rnd; 64 sts. Change to size 2 ndls.

Pattern: **Rnd 1.** K16, M1, k16, p1, k1, p1, k4, p1, k8, M1, k8, p1, k4, p1, k1, p1; 66 sts. **2.** K33, p1, k into the next st (in the rnd below (krl), p1, 2/2 RC (sl 2 sts to cn, to back, k2, k2 from cn) p1, krl, p15, krl, p1, 2/2 LC (sl 2 to cn to front, k2, k2 from cn) p1, krl, p1, 3, K33, p1, k1, p1, k4, p1, k1, p1, (k1, p1)7x, k1, p1, k4, p1, k1, p1, 4, K33, p1, krl, p1, 2/2 RC, p1, krl, p1, (k1, p1)7x, krl, p1, 2/2 LC, p1, krl, p1, 5, K33, p1, k1, p1, k4, p1, k1, p1, k13, p1, k1, p1, k4, p1, k1, p1. Repeat Rnds 2-5 for pat. When 25 rnds (or desired length

(CONTINUES ON PAGE 76)

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*Shapings and panel patterns are all
that distinguish these sister sets.
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HOW TO:

Knit in row below (krb)

1. Place needle in stitch
in row below end knit.

2. Slip off needle.
Last row's stitch is
held in place by krb.

Glove pattern

32 st panel First 32 sts of each end are knit Rep Rnds 1-10

Glove rib

5 st repeat

□ Knit	2/2 RC	• Bobble
◻ Purl	2/2 LC	⊗ Make 1
⊞ Knit in row below	RT or PRT	⊙ Knit in back of loop
	LT or PLT	

Abbreviations

2/2RC Slip 2 st to cn to back, k2, k2 from cn.	PLT K over p to left.
2/2LC Slip 2 st to cn to front, k2, k2 from cn.	krb K1 in end row below.
M1 Make one.	B Make bobble—k, p, k, p, into next st, turn, p4, turn, k4, turn, (p2tog)2x, turn, k2tog.
RT K over k to right (see Choices pp 60-61).	k1b Knit through the back of the loop.
LT K over k to left	p1b Purl through the back of the loop.
PRT K over p to right	



Vienna Woods

Ann Thompson of Philosophers Wool Co. has made knitting your own knit hat a cinch. Collect a pile of heathered wools in wonderful woods colors, use this simple sweater chart, and these easy graphed patterns repeating over 2, 4, or 5 stitches, no more than 21 dots per row, and you carry over more than 5 stitches. All

you need to know is how to knit holding 2 colors of yarn (and if you haven't already, this is a good place to start).

Color your own. Even though the graph uses 4 color symbols, the sweaters may be knit in as many more colors as you like—8 to 10 work very well. When you repeat a pattern, you need not work in the same colors. The symbols should change color with each band. It does look elegant to frame the sleeve and body, top and bottom, with band A in the same colors each time.

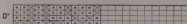
In these sweaters, Color A remains the same, navy, for the adult version, blue heather for the child. Ten colors were used: navy, purple, violet, blue heather, light gray, dark green, light green, natural, brown, beige, and brown-green heather. Since small amounts are used of all except Color A (very small amounts for a small child's sweater), it is perfect to knit a child's sweater with an adult's leftover. Philosophers Wool Co. even packages a Granny's kit of 10 skeins, enough to knit all 4 children's sized sweaters or 5 of the smallest size.

Feel free to use the colors and graph any way that pleases you. You may end up wearing a Salzburg Sunrise instead of the Vienna Woods, but so much the better. (Photos: Dora C. Gaudin/World 79)



- Color A
- Color B
- Color C
- Color D

For child's: Work A, B, C, D*, E; repeat B, C, and E as needed for length. End with A worked in the same colors as at beginning.



Personalize with your own child's name or initials

For Adult's: Work A-G; repeat B-G as needed for length. End with A worked in same colors as at beginning.



Herzen For All

By Kristin Drysdale

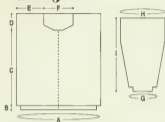
While studying in Salzburg several years ago, I collected boxes of knitting, cross-stitch, and weaving patterns that came home with me to Utah. Also among my Austrian treasures are several straw hearts on red ribbons that still hang in the windows of our home. These straw hearts, combined with an 18th century Austrian table runner pattern were the inspiration behind this pair of sweaters. To be knitted, and worn, with love.

A band of hearts from Mother's cardigan turns into the Kinderherzen's all-over pattern. Watch for long color carries that will need wearing-in.





Herzen



Sizes. S (M, L). Finished cardigan measures 40 (42½, 45½)" buttoned.

Knitted measurements. A. 38½ (41, 44)" B. 1". C. 18 (19, 20)". D. 4". E. 6¾ (7, 7½)" F. 6 (6¾, 6¾)" G. 11 (11½, 12½)" H. 17½ (19, 19½)". L. 17 (17, 18)".

Materials. A. Brown Sheep's 'Nature Spun 3-ply sport' (wool; 100g/368 yds); 2 (3, 3) skeins in color #730 Natural (W) and 3 skeins in #N-79 Blue Blood Red (R). B. 7 ¾" buttons (Bera by JHB International). C. 24" circular needle and double pointed needles in sizes 2 and 4, or size needed to obtain gauge. Optional: 16" circ ndl, size 4. D. Stitch holder. E. Stitch marker.

Gauge. 26 sts and 28 rows equals 4" with larger needle over 56 st in color pat.

Note. Cardigan is knit in the round and the stitch-and-slash technique is used.

Body. With smaller circ ndl and R, CO 251 (267, 287) sts. Work back and forth for 7 rows in k1, p1 rib. On 7th row stop before last 10 sts. Place last 10 and the first 10 sts on a holder (to be picked up later for front bands). Place marker, CO 5 sts (to be sewn and cut later, note that these sts are not counted in total number of sts), place marker, join; knit 1 rnd, inc 25 (25, 21) sts evenly spaced; 256 (272, 288) sts. Change to larger ndl and W. Following charts work color Pats 1-5 on all sts except the 5 between markers; work these as follows: knit first and 5th st in R and alternate center 3 sts in R and W on 2-color rnds. On last rnd of Pat 1, dec 4 (2, 0); 252 (270, 288) sts. On last rnd of Pat 2, dec 1 (3, 1); 251 (267, 287) sts. On last rnd of Pat 3, inc 1 (3, 1); 252 (270, 288) sts. On first rnd of Pat 5, inc 5 (3, 1); 257 (273, 289) sts. After Pat 5 is completed, cont rep Diamond Pat until sweater meas 19 (20, 21)".

Shape the neck: BO 5 center sts and cont pat back and forth, BO at neck edge at beg of ea row: On 1st row BO 6 (8, 8) sts. On 2nd row 5 (7, 7) sts, then on ea side 5 sts, 4 sts, 3 sts, 2 sts, 1 st; 41 (45, 45) sts BO. Cont working back and forth until work meas 23 (24, 25)". Place 44 (46, 50) sts at ea shoulder on hold and

BO center 40 (44, 44) sts for neck.

Sleeves. With smaller dpn and R, CO 55 (59, 63) sts. Join, place marker, and work around in 56 st for 4 rnds. Part 1 rnd. Work 56 st for 3 rnds. Knit next rnd, inc 18 sts evenly spaced; 73 (77, 81) sts. Change to larger dpn and W k1 (underarm st),

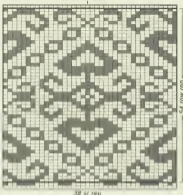
place marker, work Pat 1. Work Pat 2, and at same time, beg inc 1 st at ea side of underarm st E 4th rnd 22 (24, 23); 116 (124, 126) sts. Center Pat 3 on sleeve where indicated on graph. Work Pat 4. Work Pat 5. Rep Diamond Pat until sleeve meas 17 (17, 18)". ODL. Turn work inside out and k 5 rnds in R for seam allowance. BO loosely.

Finishing. Measure sleeves and mark underarm on body on both sides. Stitch-and-slash sleeve and front openings. Join shoulders with Shoulder BO, seam effect (see School, p. 94). Sew in sleeves and fasten seam allowance on WS to cover cut edges. With smaller dpn pick up 10 sts from holder for L front band. CO 5 sts on the inside (sewing) edge. Work all 15 sts (10 front band sts in k1, p1 rib; 5 binding sts in rev 56 st) until band, slightly stretched, reaches top of sweater. Sew band to sweater and fasten binding over cut edge. Sew on 7 buttons evenly spaced. Make other band the same, but make buttonholes to match up with buttons. Sew band to sweater, sewing to first and 5th of 5 cutting sts.

For neckband, with smaller ndls pick up 105 (111, 111) sts including 11 sts from each front band and work k1, p1 rib for 9 rows. With WS facing, k one row, cont k1, p1 rib for 10 rows. BO loosely. Fold and sew down neck.

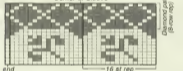
Pat 6

Center of Sleeve



Pat 5

Center of Sleeve



Pat 4

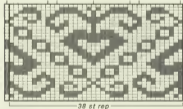
6-st rep



Moving from 6-st to 16-st to 38-st repeats and back requires some adjustment of st numbers; follow instructions. The extra W sts at beg and end of Pat 1 rnds allow flowers in Pats 1 and 5 to be staggered.

Pat 3

End M End L S Begin Center of Sleeve End S L Begin M



Pat 2

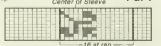
6-st rep



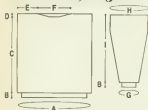
■ R
□ W

Center of Sleeve

Pat 1



Kinderherzen



Size 6.
Knitted measurements. A. 31 1/2". B. 1". C. 16 1/2". D. 34". E. 4 1/2". F. 6 1/2". G. 8". H. 15" L. 15".
Materials. A. Same as adult version, except: 2 skeins in #730 Natural (W) and 2 skeins #N-79 Blue Blood Red (R). B.

24" circular needle and dpn in sizes 3 and 5, or size needed to obtain gauge. C. Stitch holder. D. Stitch marker.

Gauge. 24 sts and 28 rows equal 4" with larger nrl over St st in color pat.

Note. Sweater is knit in the round and the stitch-and-slash technique is used for armholes.

Body. With smaller circ nrl and W, CO 176 sts, mark beg of rnd, join, and work around in k1, p1 rib for 7 rnds. Change to larger nrls and inc 10 sts evenly spaced; 186 sts. Knit Pat 2, inc 4 sts on last rnd; 190 sts. Knit 2 vertical repeats of Pat 6. **Shape neck as you work** Pat 4: Knit 3 sts, BO center 20 sts. K around to neck edge, turn, BO 5 sts, purl to end, turn, BO 5 sts, knit to end, turn, BO 4 sts, purl to end, turn, BO 5 sts, knit to marker. Place 28 sts on hold for shoulders on Front and Back and the back center 39 sts for the neckband.

Sleeves. With smaller dpn and W, CO 42 sts. Mark beg, join, and work around in k1, p1 rib for 7 rnds. Change to larger nrl and knit the next rnd, inc 6 sts; 48 sts. Knit Pat 2, inc 4 sts on last rnd; 52 sts. Knit 1 1/2 vertical rep of Pat 6, center sleeve where indicated on graph, meanwhile inc 1 st in first and last st of ea rnd E 1/2" 21x; 90 sts. Knit 1 rnd W, Knit Pat 4. Turn work inside out and with W, knit 5 rnds for seam allowance BO loosely.

Finishing. Stitch-and-slash armholes, join shoulders, and sew in sleeves—all as for adult version. For neckband, using the smaller nrls, pick up the back center 39 sts from holder and pick up 35 sts; 74 sts. Work around in k1, p1 rib for 8 rnds. Purl 1 rnd. K1, p1 rib for 8 more rnds. BO loosely. Fold and sew down neckband.

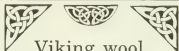
Knitter's HOW TO: Stitch-and-slash

1. Baste with a contrasting color yarn exactly where you want to cut. It can be down the middle of a st or between sts. Keep most of the basting on top so it shows. Check again!

2. Machine stitch using the smallest straight st you can. Stretch the fabric slightly; do not allow it to pucker. Stitch down the ridge formed by the sts closest to the basting on one side and back up the ridge next to it. Repeat on the other side of the basting.

3. Check to see that the stitching is in the right place.

4. Cut on the basting yarn. Don't worry if the cut edge is wavy. —Sidna Farley



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Welcome to Knitster's Notebook

Ortesi is a town in the Alps of Italy known for its woodcarvers. As a student traveling through Europe by rail, by foot, and by thumb, I found a wonderful black sweater with cables and colorful embroidery in a small shop there. I nearly bought it but decided I'd find an even better one in Innsbruck or Salzburg.

Of course, I learned the lesson that all travelers learn—if you want it (and can afford it!), buy it, because you'll never see another — anywhere.... Unless you knit.

PATTERN

Twist st cable



1 K on RS, p on WS
2 P on RS, k on WS
3 LT
4 RT

In other words

TWIST ST CABLE. 7 sts. Row 1 & 3. (WS) *K2, p2; k2, 2. *P2, RT, LT. With RH ndl behind LH ndl, slip first st and knit 2nd st in the back loop but leave on LH ndl; k2togb and slip both sts off ndl.

RT. K2tog but leave both sts on LH ndl; knit first st again and slip both sts off ndl. **LT.** With RH ndl behind LH ndl, slip first st and knit 2nd st in the back loop but leave on LH ndl; k2togb and slip both sts off ndl.

Ortesi

By Nancy Bush

My Ortési pullover is very different from the one I left behind. It is sized for today's fashions and has an armhole shaping that allows ease and comfort. In retrospect, I am glad I waited so long for my sweater—I appreciate it much more for having knit it myself, and I relived my travels as I worked on it.

Sizes. S (M, L). Finished bust measures 40 (42, 44)''

Knitted measurements. A. 20 (21, 22) — B. 1½'' — C. 13½'' (14, 14½)''. D. 9½'' (9½, 10)''. E. 2 (2, 2½)''. F. 4½'' (5, 5)''. G. 7 (7, 7½)''. H. 17 (17½, 18)''. I. 9 (9, 9½)''. **Materials.** A. Bryspun's 'Kid-n-ewe' (50% wool, 50% mohair; 50g/approx 120 yds): 10 (10, 11) skeins in color #110 black; small amounts of #330 red, #310 green, #160 royal blue, #390 bright yellow, #400 magenta, #300 bleached white. B. Knitting needles: size 4 and 6, or size to obtain gauge. (Size 4 24'' circular needle recommended for collar/placket.) C. 5 buttons (Bavaria by JHB International).

Gauge. 20 sts and 26 rows equal 4'' with larger ndls over St st.

Back. With red yarn and smaller ndls, CO 90 (96, 100) sts. Knit 1 row, change to green, and knit 2 rows. Change to black and knit 12 rows. On next row (RS), change to larger ndls and knit, inc 10 sts evenly spaced: 100 (106, 110) sts. Work even in St st (p WS rows, k RS rows) until work meas 15 (15½, 16)'', ODL to underarm.

Shape armhole: BO 2 sts at beg of next 2 rows. Dec 1 st at beg and end of ERS row 9 (9, 10); 28 (84, 86) sts. At the same time, begin *Twist st cable* pat on 2nd (a WS) row of armhole shaping (see chart for pat placement at L and R armholes). Continue on these sts, working established pat until armhole meas 9½'' (9½, 10½)'', total. Place 22 (24, 24) sts at each shoulder on hold and BO 34 (36, 38) sts at back neck.

Front. Work as for Back to underarms. Beg armhole shaping and *Twist st cable* pat as for Back. On 10th row of pat, BO center 6 sts for placket front. Add a 2nd skein of yarn and continue as for Back, working R and L Fronts separately.

When Fronts meas 2½'' less than Back, shape neck: At neck edge, BO 4 sts twice, 3 sts 1 (1, 2)x, 2 sts 1 (2, 1)x, and 1

st 1 (0, 0)x. Continue until piece meas same as Back to shoulders.

Join shoulders with Shoulder BO, seam effect (see School, p 94).

Collar and placket. With smaller ndls and black, pick up and k15 (16, 16) sts around R Front neck edge, 28 (30, 32) sts across Back neck edge and 15 (16, 16) sts down L Front neck edge. Knit 10 rows. Place sts on hold. With smaller ndl and black yarn, pick up and k30 (30, 32) sts up L placket. Knit 10 rows and place sts on hold. Mark this piece for placement of 5 buttons.

Work R placket as for L, working buttonholes on 6th row. End ready to begin a RS row. Place R placket, L placket and neck sts on 24'' circ ndl. Change to green and continue in garter st (knit E row), picking up and knitting 6 sts along top edge of R placket, working around neck sts, picking up 6 sts along top edge of L placket and working down L front. Knit 1 more row green then change to red. Knit 1 row then BO all sts loosely.

Carefully sew bottom of placket edges to BO sts at center front, lapping R side over L side. Sew on buttons to match buttonholes. Work embroidery in lazy daisy st and French knots following photograph.

Sleeves. With larger ndl, RS facing, and black, pick up and k61 (61, 65) sts along straight edge of armhole. Begin working sleeve cap, centering the 3 sets of *Twist st cables* (see chart) and keeping 17 sts in *Twisted st cable* pat throughout. At the same time, pick up 1 st at ea end of E row 10 (10, 11); 81 (81, 87) sts. End at bottom of armhole ready to begin a RS row. Work 4 (6, 6) rows even. Dec at beg and end of next row (a RS row). Continue, dec in this manner E 6th row 18 (18, 20); 45 (45, 47) sts. Continue even until sleeve meas 17 (17½, 18)'', or 1½'' less than desired total sleeve length (meas from underarm not shoulder). Dec on last row (a RS row) over St st areas, 6 sts evenly: 39 (39, 41) sts. Change to smaller ndls and k 10 rows with black. Change to green and k 2 rows. Change to red and k 1 row. BO with red.

Finishing. Sew side and sleeve seams. Pin out to measurements and block under a damp towel. *



Placement of Twist st cable pat at L and R armhole





Flora & Fauna

By Ricky Epstein



Color Key: Tahki Donegal Tweed

- #821 Teal (MC)
- #840 Red
- #837 Gold
- #846 Pea Green
- #839 Green
- #841 Brown
- #834 White

14 (10)
sts MC

center 68 sts of Front

14 (10)
sts MC



Capture the brilliance: Fall's richly-dappled colors never fade when knit into this woodsmen's shirt. Tweedy yarn lets us keep the knitting simple (only seven colors) because the yarn itself is not. The technique is intarsia with details added in duplicate st. It's a natural.

Sleeve chart



- The Guernsey tradition
- An afternoon with Elizabeth
- On designing
- Guernseys for all

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By Nicky Epstein

Size. To fit bust 32-36 (38-42)". Finished sweater measures 42 (46)" at bust.

Knitted Measurements. A. 21 1/2", (23 1/2") B. 18" C. 10, (10 1/2)" D. 6", (7)", E. 6 1/2, (7 1/4)" F. 11, (12)" G. 3", H. 18 1/2" I. 20 (21)".

Materials. A. Tahki's 'Donegal Tweed' (100% wool; 100g approx 194 yds); 7 (8) balls of color #821, teal (MC); 1 ball ea of #840, red; #837, gold; #846, pea green, #839, green; #841, brown; #834, white. B. Knitting needles, size 5 and 7 C. Circular knitting needle, size 5.

Gauge. 18 sts and 24 rows equal 4" with larger ndls over St st.

Note. When changing colors, always hold the color which has just been worked to the left and pick up the new color from underneath. This twists the yarn so that there are no hules.

Pattern stitch. Odd number of sts. **Row 1.** (RS) *p1, k1; rep from *, end p1. **Row 2.** Knit. Rep Rows 1 and 2.

Tube st. CO 5 sts. **Row 1.** K1, (sl1 as if to p, k1)2x. CO 5 sts as if to p, p1, 2x, sl1.

Back. With larger ndls and MC, CO 97 (105) sts. Work even in pat st until total length of Back meas 18" or desired length to underarm, end with a WS row.

Shape armholes: BO 5 (7) sts at beg of each of next 2 rows; 87 (91) sts rem. Work even in ext pat until armholes meas 10 (10 1/2)", end with a WS row. BO.

Front. With larger ndls and MC, CO 96, 104 sts and work St st following chart for

motif and color placement until piece meas 18", end with a WS row.

Shape armholes: BO 5 (7) sts beg next 2 rows; 86 (90) sts rem.

Shape neck: Work in St st over first 40 (44) sts, drop working yarn and join another strand of yarn. BO center 6 sts, work in St st over rem 40 (44) sts. Working both sides at the same time, at each neck edge, BO 1 st EOR 2x, 1 st E 4th row 9 (11)x; 29 (31) sts rem each side. **Note:** Chart does not show all neck shaping rows. At the same time, gradually change MC from St st to pat st as shown on chart: begin with 7 rib sts, next RS row add 8 rib sts before and after the 7 (23 sts in rib), next RS row work all sts in rib. Work even until armholes meas same as Back to shoulder, end with a WS row. BO.

Sleeves. With smaller ndls and MC, CO 45 (49) sts. Work in k1, p1 rib for 3", end with a WS row. Change to larger ndls and k1 row, inc 5 sts evenly spaced across; 50 (54) sts (first row of sleeve chart). Inc 1 st at each end E 4th row 20x; 90 (94) sts. At the same time, follow chart for motif and color placement; work 3 rows St st all in MC, inc 1 st on last row; work rest of sleeve in pat st. Work even until total length of sleeve measures 18 1/2" or desired length to underarm, end with a WS row. BO.

Finishing. Tube trim: Using larger ndls, make 2 each of 10 (11)" and 14 (15)" strips for sleeves. Make 2 each of 8 (9)" strips for shoulders. Make 1 strip 63 (67)" long for bottom edge. Sew Front to Back

at shoulders. Sew in sleeves. Sew tube strips on sleeves. Sew strips to shoulders where stitch pat changes. Sew sleeve seams. Sew side seams to 5 1/2" from bottom. Sew tube to bottom starting at back center. Weave tube ends tog. (If tube sts are CO invisibly, ends can be grafted together, see School, p. 91.)

Neck front: With smaller ndls and MC, CO 9 sts. **Row 1:** K1, (p1, k1) across. **Row 2:** P1, (k1, p1) across. Cont 2 rows, inc 1 st at outer edge 17x; 26 sts. BO. Make 2.

Neck sides and back: With smaller ndls and MC, WS facing, pick up 22 (24) sts along L neck, 35 (37) sts from back neck, 22 (24) sts along R neck; 79 (85) sts. Work rib for 4". Begin short rows: next row, work rib to last 5 sts. Turn, work to last 5 sts; turn, work to last 10 sts (5 sts before first turn). Cont to work 5 fewer sts each short row 6x. **Next row:** Work to end of row, BO on next row.

Sew neck front bands to neck opening (overlap at center front). Sew ends to neck side ribbing, fold to form collar. ➤

Duplicate Stitch



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(Continued from page 15)

Shape sides: Next row, dec row (RS): work 8 (6, 8) sts, 55K (see School, p 94), work in pat to 2 sts before center panel, k2tog, work center panel, SSK, work to last 10 (8, 10) sts, k2tog, work to end — 107 (113, 119) sts. Cont in pat, rep dec row E 16th row twice more; 99 (105, 111) sts.

Keeping in pats, work even until piece meas 7", end with a WS row.

Next row: inc row (RS): work 8 (6, 8) sts, M1 (see School), work in pat to center panel, M1, work center panel, M1, work to last 8 (6, 8) sts, M1, work to end; 103 (109, 115) sts.

Working lines into pat, rep inc row E 16th row twice more; 111 (117, 123) sts.

Work even until piece meas 14", end with a WS row.

Armhole shaping: BO 6 sts at beg of next 2 rows. Next row dec row (RS): k1, SSK, work to last 3 sts, end, k2tog, k1.

Keeping in pat, rep dec row E RS row 3 more times, then E 6th row 6x; 79 (85, 91) sts.

Work even until armhole depth meas 6 (6½, 7)", end with WS row.

Shoulder and front neck shaping: Mark center 15 (17, 19) sts, BO 7 (8, 9) sts, work to center sts, then join a second ball of yarn and BO center 15 (17, 19) sts, work to end.

BO 7 (8, 9) sts at beg of next 3 shoulder edges, then 8 sts at beg of last 2 shoulder edges; and at the same time, BO 5 sts from ea neck edge twice.

Knitters

PATTERN In other words

SMALL LACE PAT.

[mult of 6 sts] Row 1 (RS). yo, SSK, k4. Rows 2 & 4. Purl. Row 3. K2tog, yo, k4.

LACE PANEL 37 etc.

Row 1 (RS). K1, "yo, SSK, p2, k2b, p5, k2b, p2, k2tog, yo, k1; rep from". 2. "P3, k2, p2b, k5, p2b, k2, p2; rep from", end p1. 3. K1, "k1, yo, SSK, p2, k2b, p3, k2b, p2, k2tog, yo, k2; rep from". 4. "P4, k2, p2b, k3, p2b, k2, p3; rep from", end p1. 5. K2tog, "yo, k1, yo, SSK, p2, k2b, p1, k2b, p2, k2tog, yo, k1, yo, k3tog; rep from", end k2tog instead of k3tog. 6. "P5, k2, p2b, k1, p2b, k2, p4; rep from", end p1. 7. K1, "k1, (yo, SSK)2x, p2, k3b, p2, (k2tog, yo)2x, k2; rep from". 6. "P6, k2, p3b, k2, p5; rep from", end p1. 9. K2tog, "yo, k3, yo, SSK, p2, k1b, p2, k2tog, yo, k3, yo, k3tog; rep from", end k2tog. 10. "P7, k2, p1b, k2, p6; rep from", end p1. 11. K1, "k1, yo, k3tog, yo, k1, yo, SSK, p3, k2tog, yo, k1, yo, k3tog, yo, k2; rep from". 12. "P8, k3, p7; rep from", end p1. 13. K2tog, "yo, k3,

(yo, SSK)2x, p1, (k2tog, yo)2x, k3, yo, k3tog; rep from", end k2tog. 14. "P9, k1, p8; rep from", end p1. 15. K1, "k1, (yo, k3tog, yo, k3)2x, yo, k3tog, yo, k2; rep from". 16. Purl. 17. P1, "p2, k2b, p2, k2tog, yo, k1, yo, SSK, p2, k2b, p3; rep from". 18. "K3, p2b, k2, p5, k2, p2b, k2; rep from", end k1. 19. P1, "p1, k2b, p2, k2tog, yo, k3, yo, SSK, p2, k2b, p2; rep from". 20. "K2, p2b, k2, p7, k2, p2b, k1; rep from", end k1. 21. P1, "k2b, p2, k2tog, yo, k1, yo, k3tog, yo, k1, yo, SSK, p2, k2b, p1; rep from". 22. "K1, p2b, k2, p9, k2, p2b; rep from", end k1. 23. K1b, "k1b, p2, (k2tog, yo)2x, k3, (yo, SSK)2x, p2, k2b; rep from". 24. P2b, k2, p11, k2, p1b; rep from", end p1b. 25. K1b, "p2, k2tog, yo, k3, yo, k3tog, yo, k3, yo, SSK, p2, k1b; rep from". 26. "P1b, k2, p13, k2; rep from", end p1b. 27. P1, "p1, k2tog, yo, k1, yo, k3tog, yo, k3, yo, k3tog, yo, k1, yo, SSK, p2; rep from". 28. "K2, p15, k1; rep from", end k1. 29. P1, "(k2tog, yo)2x, k3, yo, k3tog, yo, k3, (yo, SSK)2x, p1; rep from". 30. "K1, p17; rep from", end k1. 31. K2tog, "yo, (k3, yo, k3tog, yo)2x, k3, yo, k3tog; rep from", end k2tog. 32. Purl.

Back. Work the same as for Front to shoulder, end with WS row.

Shoulder and back neck shaping: BO from ea shoulder 7 (8, 9) sts 2x and then 8 sts once, then 8 sts once, then BO rem 23 (25, 27) sts.

R sleeve. With larger ndls, CO 70 (76, 82) sts. Purl 1 row. *Next row (RS):* Beg and end where indicated on chart, work Row 1 of *Small lace pat*.

Work in pat for a total of 4 rows, end with WS. *Next row (RS):* Work 2 sts, M1, work in pat to last 2 sts, M1, end k2; 72 (78, 84) sts.

Working incs into *Small lace pat*, rep inc row E 6th row 5 more times; 82 (88, 94) sts. Work even until piece meas 5", end with WS row.

Sleeve cap shaping: BO 6 sts at beg of next 2 rows. *Next row dec row (RS):* SSK, work to last 2 sts, end k2tog.

Cont to dec as described E RS row 2 (3, 4) more times, E 4th row 4x, E RS row 4x, then BO 2 sts at beg of next 4 (6, 8) rows, BO 3 sts at beg of next 2 rows, BO 4 sts at beg of next 2 rows; 26 sts.

Shoulder band: Work even in pat until shoulder band meas 3 1/2 (4, 4 1/2)", end with WS row.

BO 5 sts at beg of next 4 RS rows, then 6 sts on last RS row.

L sleeve. Work same as for R sleeve, reverse shaping at top of shoulder band by BO at beg of WS rows.

Finishing. Sew Front to Back at R side.

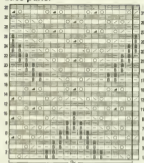
Bolled lower edge: With RS facing and smaller ndls, pick up 1 st for ea CO st along lower edge of joined Front and Back. K 1 row, p 1 row, BO in k on last row. Rep on lower edge of ea sleeve.

Sew sleeve cap to armhole at Front and Back, then sides of shoulder strap to shoulders. Sew rem side and sleeve seams.

Neckline rib: With RS facing and circ ndl, beg at Center Front, pick up 133 (141, 149) sts evenly around neck edge to rib. Turn. (Note: ribbed edge is worked back and forth on circular ndl.)

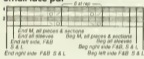
Rows 1 and 3 (WS): K2 (edge sts: k every row), beg with p1 work in 1/1 rib for 6 sts, place marker, p4, place marker, beg with k1 work in 1/1 rib over 7 sts, place marker, p4, place marker, beg with k1 work in 1/1 rib to last 23 sts of row, place marker, p4, place marker, beg with k1 work in 1/1 rib over 7 sts, place marker, p4, place marker, beg with k1 work in 1/1 rib over 6 sts, end. **Row 2:** Work edge sts and 1/1 rib as est, except in 4 st sections work k1, yo, SSK, k1. **Row 4:** Work edge sts and 1/1 rib as est, except in 4 st sections work k1, k2tog, yo, k1. Rep these 4 rows until rib meas 1 1/2", then BO in pat. *

Lace panel



K = Knit RS, purl WS
 P = Purl RS, knit WS
 YO = Yarn over
 K2tog = Knit 2 together
 SSK = SSK
 K2tog = Knit 2 together

Small lace pat







End M, all pieces & sections
 End left side, FAB S & L
 Beg M, all pieces & sections
 Beg right side, FAB S & L
 Beg left side, FAB S & L

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X-Country

By Michele Woodford

Cross country — the kind of pullover that I remember borrowing from my brother for skating and biking outings in New England — is a big, textured, wool sweater and the only defense from that crystal cold air.

Sizes: M (11)

Finished measurements. A, 42 (47½)"
B, 2". C, 18½ (19)". D, 9" (10)". E, 4". F,
3½ (4½)". G, 5¼". H, 16 (16)". I, 8 (8½)".
J, 8".

Materials. A. Harrisville's Tweed Mill's 'Country' (100% wool; 4oz/ approx 20 yds); 8 (5) skeins in color #4404 Autumn Red (A); 1 skein ea #3977 Shaker Blue (B) and #4394 Pine Tree (C). B. Knitting needles: 29" circular, 16" circular, and 8" double-pointed needles in size 7, or size to obtain gauge. C. 4 stitch holders. D. Markers.

Gauge. 18 sts and 26 rows equal 4" over pat st.

Construction note. The sweater is worked circularly almost to the armholes, then back and forth separately for Front and Back. The shoulders are bound off together. The sleeves are picked up around the armhole and worked circularly from the shoulder down. The V-neck pattern is picked up around the neckline and worked circularly.

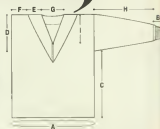
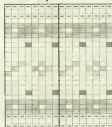
Body: With circ ndl and A, CO 190 (214) sts. Place marker for beg of rnd; join. *Rnd 1:* Knit, placing marker after 96 (107)th st [side "seam"]. *Rnd 2:* *[(P1, k1)5]6x, (p1, k5)5x; (p1, k1) 5/6x; rep from *. Repeat Rnds 1 and 2 2x. *Rnd 3:* Continuing in pat make 3/3 RC wherever there is a k6. (From this point on make 3/3 RC every 17th rnd.) Rep Rnds 1 and 2 3x: 14 rnds. *Rnd 15:* [(k1) (13), (3/3 RC)5x, k2] (25) 3/3 RC, k11 (13)4x; end 3/3 RC, k10 (12).

Begin to follow chart for *Cable herringbone* pat. Work through Rnd 94 (98), approx 14½ (15)" from beg. Shape neck. (CONTINUES ON PAGE 37)

Wrist pat



Neckline pat



For L: herringbone rep over 13 sts/8 rows; for M & sleeve: herringbone rep over 11 sts/6 rows; 3/3 cable rep over 8 rows.



Body M



Body L



L Sleeve



Note: Hemphome not reversed for fit sleeve

Underarmen 51







Bavarian Peplum Jacket

By Meg Swansen

Twisted stitch patterns from Austria and Bavaria are distinguishable from Aran designs in that each knit stitch is worked from the back—thus, twisting it, and producing a more sculpted effect. There are a number of books available on the subject (see Bookshelf, p. 60), and as I mused through them the other day, their lovely carved-in-wool designs inspired this jacket. I could find no specific instructions for the shape I wanted, but I remembered seeing many such styles in Munich: a tight waist increasing up to a snug fit across the chest. As a matter of fact, my observations led me to believe that it was a matter of pride for voluptuous women to defy the buttons at the top of the scoop neck; they were always left undone. (Hence, Elaine's irreverent suggestion for a title: *Button-bustin' Bavarian*.) So—I worked a few swatches of some of the intriguing cables in the books, sketched a few ideas, and cast on.

The jacket is worked on circular needles beginning at the lower edge. The peplum is decreased to the waist (with a few short rows across the back); the pattern is established, and the body increased to the underarm. Put the body aside and knit the sleeves, installing a cable to run up the center. The sleeves have been knitted too long deliberately to enhance the bloused effect of the severe increase above the cuff. The body and sleeves are then united, with the underarm sts put on a piece of wool for future weaving. After just a few rounds on all sts, the yoke shaping is begun, based on Elizabeth Zimmermann's *Seamless Set-in Sleeve* design with the variance of a saddle shoulder. The scooped neck causes you to put sts on a thread and CO a stek in their place. Then comes the fun of shifting the cable around the scoop by decreasing on the outsides and increasing on the insides.

When the armhole shaping has eliminated all the plain sts to the center sleeve cable, a saddle is worked on the cable stitches—back and forth, eating up body stitches—until you bump into the center stek. Continue the cable across the Back sts until you reach the center Back. Repeat on the other side and BO the cables together.

Now, haste, machine-stitch, and cut the center Front. Work Elizabeth's *Applied I-cord* all around the front edges (including button loops), and add the trim by knitting up from the I-cord and BO. Buttons and a belt, and you're through.

—Meg



Sizes. S (M, L).

Knitted measurements. A. 35 (36%, 38%)", B. 41 (42%, 44)", C. 3", D. 10", E. 5", F. 13% (13%, 14%), G. 16", H. 14% (14%, 15%)

Materials. A. Filature Lemieux's 'Québécoise' (100% wool; 100g/approx 240 yds); 6 (7, 8) skeins in main color (MC); 1 skein contrast color (CC). (If you use another type of wool, be sure it is firmly spun to enhance the twisted at pats.) B. 16" and 24" circular needles sizes 4 to 6, or size to obtain gauge. C. Smaller size dpn for picking up sts. D. 3 buttons.

Gauge. 20 sts and 28 rows equal 4" with larger ndl over St st.

Abbreviations. 2/2 RC. Sl 2 sts to cn to back, k2b, k2b from cn. 2/2 LC. Sl 2 sts to cn to front, k2b, k2b from cn. 2/1 RT. Sl 1 st to cn to back, k2b, p1 from cn. 2/1 LT. Sl 2 sts to cn to front, p1, k2b from cn.

Peplum. With 24" circ ndl and CC, CO 219 + 7 (229 + 7, 239 + 7). The 7 additional sts provide a field for future machine stitching and cutting and are not involved in the measurement or calculations for the patterns. Keep the 7 sts at center front in St st.

Change to MC, join, and begin ribbing: p1, *k2b, p2; rep from * around 4 (5, 47x), ending k2b, p1. Work for 2". (Optional: add a set or 2 of Short Rows across the back only for an almost imperceptible lengthening; see *School*, p. 94). 1st dec rnd: P2tog in EO p3 section. Work 3 rnds. 2nd dec rnd: P2tog in the remaining p3 sections. Work 3 rnds of k2, p2 (176 (184, 192) sts).

Establish pat: Mark off center back cable pat (34 sts) and cables ea side of 7 center front sts (17 sts ea), plus, mark 2 'seam' sts at ea side and either keep them in pur throughout or let the twists meet (as in the 4 rnds of st-by-st instructions that follow): a total of 72 'pattern' sts, which leaves 104 (112, 120) sts to fill in the

4 gaps between the centers and the sides. 26 (28, 30) sts in ea gap. These sts will be kept in p2, Twisted-traveling st-2, which heads toward the 'seam' sts. From the k2, p2 of the rib, work Left Twists (with 2 puris between) to the 'seam' sts, p2; then Right Twists to the center Back pat; LT to other side. P2 and RT to the Front pat. As the lead twist moves away from the centers. Front and Back, convert the 'leftover' sts to St st. Work twists as knit over knit (see *Choices*, p. 60-61).

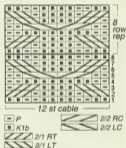
St-by-st instructions for the first 4 rnds. Rnd 1. K7 cutting sts; k1b, p1, 12-st cable, p1, k1b, p1; *(LT, p2) 6 (7, 7)x, LT 1 (0, 1)x; p2, RT 1 (0, 1)x; (p2, RT) 6 (7, 7)x; * p1, k1b, p2, (12-st cable, p2)2x, k1b, p1; rep from * to*. p1, k1b, p1, 12-st cable, p1, k1b. Pat only changes between *x, so that is all that is given for rem 3 rnds. Rnd 2. Work in est pats to*: *k1, (LT, p2) 6 (7, 7)x; (LT, RT) 1 (0, 1)x; (p2, RT) 6 (7, 7)x, k1. * Rnd 3. *K2, (LT, p2) 6 (6, 7)x; k2b 1 (0, 1)x; (LT, p2, RT) 0 (1, 0)x; (p2, RT) 6 (6, 7)x, k2. * Rnd 4. *K3, (LT, p2) 6 (6, 7)x; (LT, RT) 0 (1, 0)x; (p2, RT) 6 (6, 7)x, k3. S&L: twists meet at 'seam' on Rnd 4; M: twists meet at 'seam' on Rnd 4; all sizes; and every 4 rnds after.

Work 4 rnds as described above. Now establish side 'seam' inc as follows: *M1 (see *School*), work 2 marked 'seam' sts, M1; rep from * at ea side E 5th rnd 7x; 204 (212, 220) sts. Work straight to underarm (about 10" above peplum in my case). Put 16 sts on a thread at ea UA (carefully centered above 2 'seam' sts); 172 (180, 188) sts.

Sleeves. With dpn and CC, CO 44 (44, 48) sts. Join, switch to MC and work k2b, p2 around for 3". Inc by k2, M1 around; 66 (66, 72) sts. Establish sleeve cable on center 18 sts, switch to 16" ndl and work even to 3½" short of UA. (Note: Knit sleeves longer than usual to allow for blousing above cuff.) For additional upper arm circumference, work a slight gusset of 6 ins:



Knitter's PATTERN



In other words

12 ST CABLE. RND 1. K2b, p2, k4b, p2, k2b. 2. 2/1 LT, p1, k4b, p1, 2/1 RT. 3. P1, 2/1 LT, k4b, 2/1 RT, p1. 4. P2, k0b, p2. 5. P2, sl 2 to cn to back, k2, k2 from cn (2/2 RC); sl 2 to cn to front, k2, k2 from cn (2/2 LC); p2. 6. P1, 2/1 RT, k4b, 2/1 LT, p1. 7. 2/1 RT, p1, k4b, p1, 2/1 LT. 8. K2b, p2, k4b, p2, k2b. Rsp Rnds 1-6.

CENTER BACK PANEL: P1, k1b, p2, (12-st cable, p2)2x, k1b, p1.

CENTER FRONT PANEL: P1, k1b, p1, 12-st cable, p1, k1b; k7 cutting stitches; k1b, p1, 12-st cable, p1, k1b, p1.

SLEEVE PANEL: P1, k1b, p1, 12-st cable, p1, k1b, p1.



mark 2 center UA sts, inc 1 st ea side of marked sts E 1 inch 3x; 72 (72, 78) sts. Put 16 sts on a thread at UA (carefully centered above 2 marked sts). Knit another sleeve.

Unite body and sleeves onto 24" ndl, matching the UA. The sleeve cables rem intact throughout yoke and shoulder shaping. Work even for 4 (4, 4) rnds.

Set-in sleeves. Mark 1 st at ea point where sleeve joins body. (Yes, it's a toss-up whether to mark the last body st or the first sleeve st—so toss something and be consistent.) These 4 markers will be your dec points. **Work across Front to 1 st before first marker, k2tog. Knit around sleeve to 2nd marker, SSK (see Schoof). Knit across Back to 1 st before 3rd marker, k2tog. Knit around sleeve to 4th marker, SSK; rep from* E rnd. Do you see? The sleeve is eating its way into the body. Continue this dec until the distance between the shaping across the Back (or Front — not counting the 7 cutting sts) equals the distance the wearer measures from shoulder to shoulder. In my case that is 13 1/2" (I didn't allow for shoulder pads, but I wear them anyway), and I reached that measurement after 9 dec rnds. Now—work 4 (4, 4) rnds plain (or more if you require a deeper-than-normal yoke). Then *reverse* the decreases, as well as reduce their severity: Where you have been knitting 2 tog, work SSK; where you have been SSK-ing, k2tog. And work the dec EOR instead of ER.

During the 4 plain rnds, *begin the scoop neck*: Put the 7 cutting sts on a thread and CO 7 new ones in their place. Now, occz the cables to L and R by *knitting to 2 sts before center pat, k2tog, work across 12-st cable pat, and M1 after last p st, k 7 cutting sts, M1, work pat, SSK; continue around. Rep from* E rnd 7x. Now abandon the inside incs, but continue the outside decs 5x more, working them EOR.

Meanwhile, the shoulder shaping continues, and when you are down to 26 sts rem between the dec on the sleeve, begin dec E rnd again down to 16 sts rem on sleeve (the cable itself, 1 p ea side of it, and a k1 ben side of the p).

To soften the sudden change of direction that will now take place for the saddle, reverse the shoulder dec yet again: where you k2tog, now SSK, and vice versa for just 2 more rnds in succession.

Saddle. You are now at one shoulder or the other, and will continue working the sleeve cable only—back and forth—nibbling away at the raw sts of the body at the end of ea row. Because you are knitting in a perpendicular direction to the body, you must take into account the difference in stitch/row gauge. So—with this in

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mind, work as follows: RS row: *Work across pat (being the cable + 1 p st), SSK (being the k1b + 1 raw body st). Turn. Yarn forward (yf), slip 1 purwise. Work across WS of pat to last 2 sts, yf, slip 2 sts purwise (being last pat st + 1 raw body st), turn, k2tog. Rep from* 2x. On the 3rd set of rows, SSK (last pat st + 2 raw sts, see School), and on the other side, slip 3 purwise, turn, k2tog. Rep from* across all raw sts. When you get to the center cutting sts, continue as above—but (naturally) attach the cable to the Back sts only. At center Back, put sts on thread, and rep the above at other shoulder. Unite the cable sts with a Shoulder BO from the WS (see School)—working 2 tog EO time to prevent it from flaring.

Baste down the center of the cutting sts on neck and body. With a small st and loose tension, machine st very close to on side of the basting in 2 stages, neck, then body. Cut on basting (see *Stitch & slash* box, p. 19).

Graft BA, but first: transfer the 16 sts from their threads to dpn, and, to obviate the automatic hole which would occur at the corners, pick up a running thread at en end of ea ndl—twist it into a st, and put it on the ndl. So you will be grafting 18 sts to 18 (see School).

I-cord borders. With smaller size dpn, beginning at lower R front, from the RS, isolate the last of the 7 cutting sts. Into this vertical row pick up 7 sts for E 8 rows (this ratio may vary depending upon your wool, ndl size, and technique; experiment on the first few inches and adjust if necessary), and work Elizabeth's Applied I-cord: Onto body size ndl CO 3 sts. Transfer them to the pick-up ndl, and *k2, k2togb (being the 3rd cord st and one picked-up st), replace 3 sts onto LH ndl and rep from* up the Front. At the beginning of scoop neck, turn a corner: at corner st k all 3 cord sts without attaching them. Attach corner st, work a second free rnd of cord sts. Carry on. I found the increased sts on the inside of the center cables tend to flare horizontally, so I worked 2 tog EO st as I cored across them. When working across neck back, pick up E st.

I-Cord buttonloops, another Elizabeth variation: Mark the spots where you want buttons. When you get there, work all 3 cord sts without attaching for a total of about 8-9 rnds (depending upon the size of your buttons), or about 35-40 rnds if you want more elaborate looping. Continue attaching—without skipping any picked-up sts—to the next spot, and rep. Work to lower corner. Draw wool through 3 cord sts and finish off. Twist the 9-rnd button loop, and wrap wool around its base—or if you worked the 40-rnd lmp, fold it into an elaborate design and tack it down.

Final Touch. With CC, from RS, knit up 1 st for E I-cord rowlet around all edges. Turn and BO in purl. That's it.

Sew on buttons. Make a belt with I-cord or by twisting 2 or 4 lengths of wool so tightly that they double back upon themselves. Tie a knot at en end. Thread belt through the top row of ribbing. Ta Da! 🎉

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(Continued from page 30)

Line: Rnd 95 (99): Working in pat, BO 2 sts in the middle of the center front cable. Working back and forth, dec 1 st ea side of neck edge E RS row 13x. Work one more WS row.

Shape armhole: Row 123 (127): (Note: You will now be working the Front and Back separately, first the R and L. Fronts and then the Back. CO 1 extra st at beg of Front and at beg of Back, then slip the 1st st on RS rows knitwise and slip the 1st st on WS rows purlwise to create a neat edge for picking up sleeve sts; 96 (108) sts on Front and Back.) **R & L Front:** Continue in pat. Dec 1 st at ea neck edge E RS row 7 more x. Work 1 more WS row. Now dec 1 st ea neck edge E 4th row 11x. Work 4 (6) more rows. End with 16 (22) shoulder sts and 185 (191) rows. Place sts on holder.

Continue Back: Work in pat st from Row 123 (127) through Row 164 (168). **Shape back neck: Row 165 (169):** Work 29 (35) sts in pat, place 38 sts on holder. Attach 2nd ball of yarn; work rem 29 (35) sts in pat. Working shoulders separately, on RS row at neck edges, BO 3 sts once, 2 sts 3x, 1 st 4x, then work 4 (6) more rows. End with 16 (22) shoulder sts and 185 (191) rows. Place sts on holder.

Shoulder seams: Place RS tog and BO

shoulder sections Front to Back (see School, p 94).

L sleeve: With A and short circ ndl or long dpn pick up 92 (96) sts around armhole as follows: 1 st at 'underarm seam,' 45 (47) sts at Front, 1 st at shoulder seams, and 45 (47) sts at Back. Place marker, join.

Establish pat: Rnd 1: P1, k4 (6), p1, k1 [p1, k1, p1, k7, p1, k6, p1, k7, p1, k1, p1, k6(2x), p1, k1, p1, k7, p1, k6 (8)]. Continue working in pat (notice that sleeve has 4 cables, 5 herringbone sections, and 2 partial herringbone sections at underarm). **Rnd 2:** Starting with this row, make 3/3 RC E 8th rnd and dec 1 st on either side of underarm st (2 sts dec) E 4th rnd 24x, 24th dec should be on Rnd 99 with 44 sts rem. Work 2 more rnds in pat. Change to B, **Rnd 102:** Work chart for wrist pat, dec 1 st either side of underarm st on Rnd 2 of pat. Work Rnd 3, then change back to A. **Rnd 105:** Knit, Rnd 106: Work k2, p2 rib, dec 6 sts evenly; 36 sts rem. Work until rib meas 2", BO in pat.

R sleeve: Work same as for L sleeve except reverse herringbones.

Neck border: With A and long circ ndl, starting at R back neck section pick up 19 (21) sts, 38 sts from holder for Back, 19 (21) of L back neck, 68 (70) along L Front, 1 st at center front, and 68 (70) along R Front; 213 (221) sts.

Contour neckline dec notes: After the 1st rnd you will dec 4 sts E rnd, 2 sts will be dec at center front 'V' as follows: Work to 1 st before center front st, sl2-k1-p2ssso (see School). Scatter the other 2 dec; 'hide' them between the collar pat in slightly different positions ea rnd. **Example:** If you previously dec at the exact shoulder point, make the next dec 4 sts from that dec and towards the Center Back.

Neckline Rnd 1: Starting at one side of Back section, purl, incorporating 6 dec along the way as follows: 1 dec at either side of Center Back, 1 dec at ea shoulder point, and a double dec at Center Front. **Rnd 2:** Knit, making 2 dec in Back section and a double dec at Center Front. **Rnd 3:** Purl, making 2 dec at shoulder sections and a double dec at Center Front. **Rnd 4:** Change to B, follow color chart for neckline, incorporating 2 dec in Back section and a double dec at Center Front. From this point on continue following color chart, remembering to make a double dec at Center Front E rnd and to dec 2 sts in Back section on even rnds (4 dec per rnd). **Rnd 23:** Change to A, and dec in same manner, work St st. **Rnd 24:** Purl, dec in same manner. **Rnd 25:** Knit, dec in same manner; 111 (119) sts. **Rnd 26:** BO in purl st.

Finishing: Weave in ends. Block sweater.

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Cuckoo

By Norah Z. Vaughan

Sizes. To fit bust 32-34 (36-38, 40-42); finished sweater measures 40 (44, 48)".

Knitted measurements. A, 20% (22%, 24%); B, 3". C, 21 (22, 23)". D, 9 (9%, 10)". E, 24 (25, 26)". F, 6% (6%, 7%); G, 8 (8%, 8½)". H, 18". I, 9% (10%, 11)". J, 18% (19, 20)".

Materials. A, Classic Elite's "Tapestry" (75% wool, 25% mohair; 50g/approx 95 yds), 11 (12, 14) skeins in color #2260 Kari Teal. B, Knitting needles sizes 5 and 7, or size to obtain gauge; size 5, 24" circular for neck.

Gauge. 18 sts and 24 rows equal 4" with larger needles over St st.

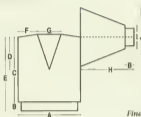
Back. With smaller ndls, CO 92 (100, 110) sts. Work in k1, p1 rib for 3". Change to larger ndls and work in St st until piece meas 14½ (15½, 16½)" from the beginning. Work 33 (37, 42) sts in St st, work *Clock meditation* (see p. 71) over next 26 sts, work last 33 (37, 42) sts in St st. After 56 rows of *Chart A*, continue in all St st. When piece meas 24 (25, 26)" from the beginning, shape shoulders: BO at ea end 9 (10, 12) sts twice, 10 (11, 11) sts once. BO remaining 36 (38, 40) sts for back neck.

Front. Same as Back to 5 (5½, 6)" from the beginning. Work first 33 (37, 42) sts in St st, next 26 sts in *Clock Panel* pat, last 33 (37, 42) sts in St st. On Row 57 split for neck: Work 46 (50, 55) sts, join new yarn, complete row. Work neck dec E 4th and 2nd rows alternately, starting on Row 61 of pat. Work dec as follows: knit to within 3 sts of pat, SSK, k1, work pat, k1, k2tog, complete row in knit. When 18 (19, 20) dec have been completed on ea side, work straight on 28 (31, 35) sts until piece is same as Back to shoulder. BO shoulders as for Back.

Sleeves. With smaller ndls CO 42 (46, 50) sts. Work in k1, p1 rib for 3", ending with a WS row. Change to larger ndls, work two rows in St st. Then, work 8 (10, 12) sts in St st, 26 sts in *Clock Meditation* pat, 8 (10, 12) sts in St st, inc 1 stitch at ea end E 4th row 20x. Work straight on 82 (86, 90) sts until piece meas 18" from the beginning, BO.

Finishing. Sew shoulder seams. With smaller circular ndl, starting at the center back neck, pick up 83 (87, 91) sts to center of V. Pick up one st in center, mark as center st. Pick up 84 (88, 92) sts to center of back neck. Work in k1, p1 rib to within one of center st, slip next 2 sts tog onto RH ndl knitwise, k1, p2ssso (s2-k)-p2ssso, see *School*, p. 94), complete in rib starting with p1. When rib meas 1", BO with a tapestry ndl (see box).

Sew armhole and underarm seams. Steam or wet block.



Find out about clock patterns on socks, see p. 59.



TECHNIQUES:

Sewn k1, p1 BO

This method produces an invisibly secured edge. The ribe flow smoothly from RS to WS. Thread a blunt needle with matching yarn. Assuming the first st on LH ndl is a knit st, bring yarn through first st as if to purl, leave st on ndl.



1. Take needle behind knit st, between first 2 sts, and through purl st as if to knit. Leave sts on needle.



2. Bring yarn to front, then through knit st as if to knit and slip st off needle.



3. Take needle in front of purl st and through knit st as if to purl. Leave sts on needle.



4. Bring yarn through purl st as if to purl and slip st off needle.

5. Adjust tension. Repeat Steps 1-4. On a long piece of ribbing such as this deep V-neck, you will need to use several lengths of yarn. One long one would be unwieldy.

CO in k1, p1 pat produces a beginning that is almost as elegant as the sewn BO ending.

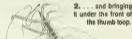
One needle CO

Make a slip knot for the initial stitch, at a distance from the end of the yarn (about 1½") for each stitch to be cast on.

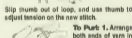
To Knit: 1. Arrange both ends of yarn in LH as shown.



Bring needle under front strand of thumb loop, up over front strand of index loop, catching it...



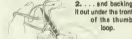
2. ... and bringing it under the front of the thumb loop.



Slip thumb out of loop, and use thumb to adjust tension on the new stitch.



To Purl: 1. Arrange both ends of yarn in LH as shown.



2. ... and backing it out under the front of the thumb loop.





Norah prefers a softened traveling stitch line, one that doesn't 'pop out.' With the method described on p. 78, the LT stitches are worked in the back of the loops, but the RT stitches are worked in the front of the loops.

On Designing...

Austrian Avant-garde

By Lily Chin

Central Europe's modern legacy. From high above central Europe, the Alps drain into the lower valleys and plains. These waters feed the Danube. On this great, blue river sits Vienna, capital of Austria. Rather than focus on the upper peaks of Tyrol and Bavaria, I'd like to bring you to the regions where art and craft took a giant slalom turn.

Steeped in a rich history and tradition, it seems surprising at first that Vienna should be the birthplace of a radical departure. Yet in fact, this makes perfect sense. Most art movements are reactions to what was there before, rebellions against the status quo.

Thus, at the turn of the century (how befitting), a group of 19 artists broke away from the 'Kuenstlerhaus' (a conservative, influential society that controlled art exhibits) and formed 'The Secession.'

With artist Gustav Klimt as president, other members included architect Josef Hoffmann and graphic artist Koloman Moser. The group's goals were to give new artists a chance to exhibit and, more importantly, to achieve unity among the arts. This ideal of 'Gesamtkunstwerk' means total-work-of-art-through-collaborative-efforts. Pictures illustrated text, posters were stylistically lettered, graphic motifs decorated books.

(CONTINUES ON PAGE 72)

"With the Avant-garde cardigan, small geometrics serve as backdrop to abstractions from nature. In reducing flowers to their most basic shapes, the garment as a whole became the central focus not the details in the motif."

(Instructions for the Avant-garde cardigan follow on p. 44.)





Edelweiss

Texture on texture on texture: the yarn, the stitch, and the embroidery add variety to a repeated pattern.

By Nicky Epstein

Size. To fit bust 32-36 (38-42)". Finished sweater measures 42 (48)" at bust.

Knitted measurements. A, 21 (23½)". B, 2½" C, 24½" (25½)". D, 14½" (15½)". E, 8½" F, 6 (6½)". G, 9 (9½)". H, 10½". I, 19 (20)". J, 15½" (16½)".

Materials. A. Manos del Uruguay's "700-Tex Stria Yarn" (wool; 100g/140 yds): 13 (14) balls of color #39 Cirrus for sweater, 1 ball for hat. B. Knitting needles, size 7 and 9, or size to obtain gauge. C. Circular knitting needle, size 7. D. Cable needle (cn).

Gauge. 24 sts and 26 rows equal 4" with larger ndls over double-knitted lattice.

Back. With smaller ndls, CO 118 (130) sts. *Ribbing: Row 1:* (RS) "k2, p2; rep from", end k2. *Row 2:* "p2, k2; rep from", end p2. Rep Rows 1 and 2 until rib meas 2½", end with a RS row.

Change to larger ndls and p1 row, inc 8 (12) sts evenly spaced; 126 (142) sts. Work even in Double-knitted lattice pat until total length of Back meas 17 (18)" ODL to underarm, end with a WS row. Mark on side for armhole; continue even until piece meas 27 (28½)".

Front. Work same as for Back until armholes meas 8½", end with a WS row.

Slope neck: Work in pat for first 43 (48) sts, drop working yarn and join another strand of yarn, BO center 40 (46) sts, work over rem 43 (48) sts. Working both sides at the same time, at each neck edge F RS row: BO 2 sts 2x, 1 st 3x; 36 (40) sts rem each side. Work even until armholes meas same as Back to shoulder, end with a WS row.

Sleeve. With smaller ndls, CO 50 sts. Work in k2, p2 rib for 2½", end with a RS row. Change to larger ndls and purl 1 row, inc 12 sts evenly spaced across; 62 sts. Begin Row 1 of Double-knitted lattice pat. At the same time, inc 1 st at each end EOR 2 (4)s, E 4th row 24 (25)s; 114 (120) sts. Incorporate inc sts into st pat. Work even until sleeve meas 18½ (19½)" ODL to underarm, end with a WS row; BO.

Finishing. Work all Lazy daisy st embroidery. Sew Front to Back at shoulders. Set in sleeves. Sew side and sleeve seams. Neck: With RS facing, using smaller circ ndl, pick up 104 (112) sts evenly around neck. Join. Work k5, p3 rib for 2". BO. Work embroidery on ea 5 st knit rib. Make approx 27" of tube st (p. 27). Sew along base of k5, p3 rib. Join at center back.

Hat

With smaller ndls, CO 114 sts.

Row 1. K5, "p3, k5; rep from", end p4. 2. K4, "p5, k3; rep from", end p6. Rep Rows 1 & 2 for 2½". *Next row:* K5, "p1, p2tog, k5; rep from", end p1, p2tog, p1; 100 sts. *Next row:* K3, "p5, k2; rep from", end p6. Change to larger ndls and rev St st (p RS rows, k WS rows) for 3½".

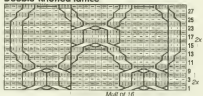
Crown shaping: *Next WS row:* K11, "SSK (see School, p. 94) k2tog, k10; rep from", end SSK, k2tog, k1; 86 sts. *Next WS row:* K4, "SSK, k2tog, k8; rep from", end SSK, k2tog, k6; 72 sts. *Next WS row:* K8, "SSK, k2tog, k6; rep from", end SSK, k2tog; 58 sts. *Next WS row:* K1, "k2tog across, end k1; 30 sts. *Next WS row:* K1, "k2tog across, end k1; 16 sts. *Next WS row:* K1, "k2tog across, end k1; 9 sts. *Next RS row:* P2tog across, end k1, 5 sts.

Finishing. Pass 4 sts over first st. Pull tightly and sew seam. Knit 23" length of tube st. At 9" from one end, attach to crown. Sew the 14" and along the seam to hcg of rev St st. Make two 3" tassels and attach a tassel to each end of tube. ❖



Knitter's PATTERN

Double-knitted lattice



- P on RS, k on WS □ K on RS, p on WS
- ↗ 2/2 RC: S12 on on to back, k2, k2 from cn.
- ↘ 2/2 LC: S12 on on to front, k2, k2 from cn.
- ↗ 2/1 RC: S11 on on to back, k2, p1 from cn.
- ↘ 2/1 LC: S12 on on to front, p1, k2 from cn.
- ⊞ Cluster 4: S14 wyb, yarn forward, s14 to LH ndl, yarn back, s14 wyb

In other words

Double-knitted lattice. Mult of 16 sts plus 14.

Cluster 4. (Worked from WS) S14 wyb, pass yarn to front, at the same 4 sts back to ndl, pass yarn to back, s14 wyb again.

Row 1. (RS) p3, 2/2 LC, 2/2 RC, p8; rep from", end p3. 2. & 4. K3, "p8, k8; rep from", end k3. 3. P3, "k8, p8; rep from", end p3. 5, 6, 7, 8, & 9. Rep Rows 1-4, then Row 1 again. 10. K3, "p2, Cluster 4, p2, k8; rep from", end k3. 11. P2, 2/1 RC, p4, 2/1 LC, p6; rep from" end p2. 12. K2, "p2, k6; rep from" end k2. 13. P1, "2/1 RC, p6, 2/1 LC, p4; rep from", end p1. 14. K1, p2, "k8, p2, cluster 4, 2/2; rep from", end k8, p2, k1. 15. P1, k2, "p8, 2/2 LC, 2/2 RC; rep from", end p8, k2, p1. 16 & 18. K1, p2, "k8, p8; rep from", end k8, p2, k1. 17. P1, k2, "p8, k8; rep from", end p8, k2, p1. 19, 20, 21, 22 & 23. Rep Rows 15-18, then Row 15 again. 24. Rep Row 14. 25. P1, "2/1 LC, p6, 2/1 RC, p4; rep from", end p1. 26. Rep Row 12. 27. P2, "2/1 LC, p4, 2/1 RC, p6; rep from", end p2. 28. Rep Row 10. Rep Rows 1-28.

Austrian Avant-Garde



See the Avant-garde cardigan in color on page 41.

By Lily Chin

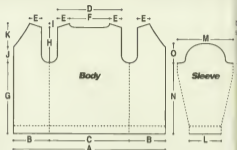
Sizes. To fit bust size 30½-32½ or Small (34-36 or Medium, 38-40 or Large).

Finished measurements. Finished bust at underarms, closed: 36 (40, 44)". Total length: 27 (28, 29½)". **A.** 34 (38, 42)". **B.** 8 (9, 10)". **C.** 18 (20, 22)". **D.** 15 (15½, 16¼)". **E.** 3". **F.** 9 (9¼, 10¼)". **G.** 17½ (18, 18½)". **H.** 8½ (9, 9½)". **I.** 1" **J.** 3¼ (4, 4½)". **K.** 6 (6, 6½)". **L.** 9¼ (10, 11)". **M.** 15 (16, 17¼)". **N.** Same as **G.** **O.** 5¼ (5½, 6)".

Materials. **A.** 7 (8, 9) skeins of 'Paisley' from Classic Elite (50% wool, 50% rayon; 50g/approx 90 yds) in color #1784 Warm Saffron as Main Color (MC). **B.** 8 (9, 9) skeins in color #1753 Crushed Berry as Contrast Color (CC). **C.** 3 skeins in color #1752 Bruised Eggplant as Embellishment Color (EC). **D.** 29" circular knitting needles (circ ntl) size 9, or size needed to obtain gauge. **E.** Set of double pointed needles of same size. **F.** 29" circ ntl size 7 or size needed to obtain gauge. **G.** Set of dpn of same size. **H.** Large tapestry needle. **I.** Stitch holders. **J.** Stitch markers. **K.** Two ½" buttons. **L.** 10 small hook and eyes.

Gauge. 19 sts and 19 rows equal 4" over 2-color St st chart pat with larger ndls. 19 sts equal 4" over Seed St with smaller ndls.

Note. 1. Body is worked in one piece back and forth on circ ntl. At underarm, Back and ea Front are then worked separately. 2. Sleeves are knit circularly to the underarms then cap is worked back and forth. 3. Embroidery and tassels are applied after pieces are knit. 4. Read chart for body and sleeve caps from R to L on RS or odd # rows, from L to R on WS or even # rows. Always read chart for



sleeves from R to L since sleeves are worked circularly.

Body. Border: With smaller circ ntl and CC, CO 163 (183, 203) sts. **Row 1.** (WS) Sl first st as if to p. (p1, k1) across to within last 2 sts, p1, sl last st as if to p. 2. K first st, (p1, k1) across. Rep Rows 1 and 2 until piece meas 2", end ready to work a RS row. Attach MC, change to larger circ ntl and beg chart for body always keeping first and last sts in MC as selv (not shown on chart) until piece meas 17½ (18, 18½)" from beg, end ready to work a WS row.

Shape Armholes / Separate Fronts from Back: Keeping to pat, work across first 37 (39, 45) sts, BO next 5 (9, 9) sts, work across next 79 (87, 95) sts, BO next 5 (9, 9) sts, work across rem 37 (39, 45) sts. Place first and last 37 (39, 45) sts of L and R Fronts onto holders to be worked later. Over rem Back sts, with RS facing, attach separate balls of CC and MC. Keeping to pat, BO 0 (2, 3) sts beg next 0 (2, 2) rows, 0 (0, 2) sts beg next 0 (0, 2) rows, then dec 1 st ea end fully-fashioned on next RS row and EOR thereafter a total of 3x. (To dec fully-fashioned, on RH side, k first st as selv, k next 2 sts tog, work to last 3 sts, SSK (see School, p. 94) next 2 sts, k last st as selv.) Work on rem 73 (77, 79) sts evenly in pat until piece meas 8½ (9, 9½)" from beg armhole shaping, end ready to work a WS row.

Shape Neck and shoulders: Keeping to pat, work across first 19 sts, BO next 35 (39, 41) sts, work across rem 19 sts. Work both sides separately at same time by joining other balls of MC and CC to beg i. neck edge. From shoulder (outside) edges, BO 5 sts beg next 4 rows, then BO rem 6 sts beg next 2 rows. At same time, at neck or inside edges, BO 2 sts beg next 2 rows, then dec 1 st ea neck edge on next RS row fully-fashioned.

R Front. Pick up yarns where they were left off from first BO row of armhole

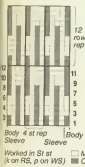
shaping. With RS facing, resume est pat and BO 0 (2, 3) sts from armhole edge 0 (1, 1)x, 0 (0, 2) sts 0 (0, 1)x, then dec 1 st at armhole edge fully-fashioned on next RS row and EOR thereafter a total of 3x. Work even in pat on 34 (34, 37) sts until piece meas 3½ (4, 4½)" from beg armhole shaping, end ready to work a RS row.

Slope V-neck. At neck edge, dec 1 st fully-fashioned ER 8 (8, 11)x, then EOR 10x. (To dec fully-fashioned on WS rows, work to within last 3 sts, p2tog, p1.) At same time, when armhole meas same as Back to shoulder shaping, BO 5 sts from shoulder edge twice, then BO rem 6 sts.

L Front. Work to correspond to RF reversing all shaping. To fully-fashion dec's on WS at neck edge, p1, sl ea of next 2 sts as if to k, place them back onto LH ntl and p them both tog thru back lps (See School, SSP).

Sleeves. With CC and smaller DPN, CO 44 (48, 52) sts and distribute evenly among 3 ndls. Being careful not to twist, join to form circle. With RS facing at all times, marking beg/end of rnds, work seed st (k1, p1) around; on following rows, k the p sts and p the k sts as they face you for 2". Change to larger dpn, attach MC, and beg chart for sleeves. Inc 1 st on first st at beg and on 2nd-to-last st at end E4R 8 (7, 13)x, then E6R 6 (7, 31)x, incorporating inc'd sts into pat and redistributing new sts over 3 ndls. Work even on 72 (76, 84) sts until piece meas 17½ (18, 18½)" from beg.

Sleeve cap: BO first 2 (4, 4) sts, work in pat to within last 3 (5, 5) sts, BO rem sts and end off yarns. With RS facing, re-attach yarns to beg of row. Cont pat and working back and forth, BO 0 (2, 3) sts beg next 0 (2, 2) rows, 0 (0, 2) sts beg next 0 (0, 2) rows, then dec 1 st ea end fully-fashioned on next RS row and EOR thereafter a total of 5 (7, 8)x, then dec 1 st ea end fully-fashioned next row and ER 9 (5, 3)x, BO 3 sts beg next 2 rows, 4 sts beg



Finishing. Block all pieces. Sew shoulder seams, set in sleeves. Sew 9 hooks evenly spaced along RF BO edge and sew eyes correspondingly to LF PU row so that when worn, bands lie perfectly one atop the other. Sew rem hook to very bottom corner of L band BO row and corresponding eye to WS of bottom of R band PU row.

Neck band: With R5 facing, smaller circ ndl and CC, PU and k 30 (30, 32) sts evenly along RF neck edge from beg neck shaping to shoulder, place marker (pm), PU and k 49 (53, 55)

sts evenly around back neck, pm, PU and k 30 (30, 32) sts evenly along LF neck edge from shoulder to beg neck shaping; 109 (113, 119) sts.

Row 1. Work as for Body Border Row 1. **2.** Cont in Border pat of seed st with alternating Sl st selvs and dec fully fashioned in pat at beg and end of row, and at same time, work in pat to within 4 sts of first marker, k2tog then p2tog (a double dec to maintain pat), work in pat to next marker, p2tog then k2tog (another double dec in pat). **Rows 3-4.** Work even in pat on 103 (107, 113) sts. **5.** (Work to within 2 sts of marker, work 2 sts before marker tog and 2 sts after marker tog in pat) twice, work to end; 99 (103, 109) sts. **6.** Dec at beg and end of row in pat as before. **7.** Work even on 97 (101, 107) sts. **8.** Work to marker, double dec in pat, work to within 4 sts of next marker, double dec in pat, work to end. **9.** Work even on 93 (97, 103) sts. **10.** Rep Row 6; 91 (95, 101) sts. **11.** Rep Row 5. **Rows 12-13.** Work even on 87 (91, 97) sts. **14.** Work as for Row 6 and at same time, working to within 4 sts of first marker, double dec, working to next marker, double dec. Work even on 81 (85, 91) sts until band meas 2", BO in pat.

Ties. With RS facing, 2 smaller dpn, and EC, PU and k 11 sts evenly along one side edge of Neckband. **Row 1.** (WS), Sl 1 as if to p, k2tog, p1, (k1, p1) 2x, k2tog, sl last st as if to p; 9 sts. **2.** (RS) K1, p2tog, k1, p1, k1, p2tog, k last st; 7 sts. **3.** Sl first st, k2tog, p1, k2tog, sl last st; 5 sts.

Work 27 rows on these 5 sts in est pat. **Row 31.** Sl 1, p and k in next st, p1, k and p in next st, sl last st; 7 sts. **Row 32 & all even rows.** Work even in pat. **33.** Sl 1, inc by k-and-p or p-and-k in next st accordingly (inc in pat), work in pat to last 2 sts, inc in pat in next st, sl last st; 9 sts. **35.** Rep Row 33; 11 sts. Work even on these 11 sts in pat for 1/2", then change to 2 larger dpn and work in pat until tie meas 16", BO in pat. Work other tie at other side edge in same manner but BO when tie meas 15". When both these ends are tied tog, knot lies at narrowest edges reducing bulk. *



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By Judith Goodman Johnson

Sizes. Child's: 2 (4, 6, 8) to fit 21 (23, 24½, 26½)" chest. Man's: 5 (M, L, XL) to fit 36 (38-40, 42-44, 46)" chest. Measurements and materials for child's sizes are given first. Knitting directions for child's and man's sizes are given separately.

Knitted measurements. A. 12 (13½, 14½, 16); 21½ (23, 24½, 26½)" B. 2 (2, 2, 2½); 2½ (2, 2, 2½)" C. 7½ (9½, 10½, 12); 14½ (15, 16, 16½)" D. 5½ (6, 6½, 7); 8½ (9, 9½, 10½)" E. 4½ (5, 5½, 6)" F. 2¼ (2¾, 3¼, 3¾); 6 (6½, 7¼, 8¼)" G. 6¼ (7, 7½, 7¾)" H. 11 (12, 13½, 15); 19½ (20¼, 20¾, 21¾)" I. 2 (2½, 3)" J. 9 (11½, 13, 15); 20 (21, 21½, 22½)" K. 7¾ (9¼, 10¼, 10¾)"

Materials. A. Crystal Palace's "Sierra" (100% wool; 50g/approx 85 yds) 5 (5, 6, 7); 11 (12, 13, 14) skeins in color #25 Mineral (MC); 2, 4 skeins #72 Teal (A); 1, 2 (2, 3) skeins #00 Natural (B); 1, 1 skein each #74 Miami Aqua (C) and #162 Chocolate (D). B. Both versions: One pair each sizes 5

and 7 needles or size to obtain gauge. Other sizes may be nec for working pats to gauge. C. Child's: 16" circ needle size 7. Sets of double-pointed needles, sizes 5 and 7 D. Man's: 16" circ needle size 5.

Gauge. 19 sts and 24 rows to 4" in St st with larger needles. St gauge is the same over all pats, but row gauge will differ. Note: Make a gauge swatch for Royal quilting, Stripe and spot, Heel st (man's version), and both charted designs, as well as for plain St st. It may be necessary to change ntl size when working some of these pats in order for st gauge to remain constant. Determining gauge for Royal quilting pat may be tricky. Over a large area, this pat tends to pull in. Be sure to carry strands loosely on front and back of work.

Notes: The directions frequently call for an Inc or dec of 1 st in middle of row. This is done so that the pat that follows will be worked on the proper multiple of sts.

Child's pullover



Note 1. Back and Front are worked separately from the bottom up. Neckband and facing are worked as part of these pieces; sides are seamed, shoulders are joined. Sleeves are picked up and worked circularly from the top down. This is done so that sleeves can easily be lengthened as the child grows. 2. Sizes 2 and 4 omit Chart 2.

Back. With smaller ndls and MC, CO 59 (65, 71, 77) sts. Work in k1, p1 rib for 2 (2, 2, 2½)". Change to larger ndls. Work 6 rows S&S, work 2 rows with A in St st. Beg Chart 1-Row 1 (RS). Sizes 2 (4, and 6): K5 (9, 12) with B, work 47 st pat, K5 (9, 12) with B. Size 8: K2 with B, work 11 st tree pat, k2 with B, work 47 st pat, k2 with B, work 11 st tree pat, k2 with B. All sizes: Complete 18 rows of chart. Work 2 rows with A in St st.

Work 6 rows S&S, inc 1 st in middle of last row; 60 (66, 72, 78) sts. Work Royal quilting B until piece meas approx 7½ (9½)", ODL to UA for sizes 2 and 4; (9½", or 1" less than DL for size 6; 12", ODL for size 8). End with completion of Row 5 or Row 9 of pat. Sizes 2 & 4: Work next row of Royal quilting, but slip first and last groups of MC sts wyl instead of wyb. (This is to accommodate the BO in next 2 rows). Size 6: Cut and re-attach MC to beg of this row. Work 6 rows of S&S, dec 1 st in the middle of first row; 71 sts. With A, purf. Size 8: Armhole shaping begins on this WS row.

(CONTINUES ON P. 93)

PATTERNS

Stripe & spot pat (S&S). (odd # of sts) A. For back and forth knitting beg on RS. Row 1 (RS). With MC, knlt. 2. With MC, knlt. 3. With C, k1, 'slwyb, k1; rep from'. 4. With C, k1, 'slwyb, k1; rep from'. 5 & 6. Rep Rows 1 & 2.

B. For back and forth knitting beg on WS. Row 1 (WS). With MC, purf. 2. With MC, purf. 3. With C, p1, 'slwyb, p1; rep from'. 4. With C, p1, 'slwyb, p1; rep from'. 5 & 6. Rep Rows 1 & 2.

C. For circular knitting. Rnd 1. With MC, knlt. 2. With MC, purf. 3. With C, k1, 'slwyb, k1; rep from'. 4. With C, p1, 'slwyb, p1; rep from'. 5 & 6. Rep Rnds 1 & 2. **Royal quilting pat. A.** For mult of 6 + 3. Row 1. (RS) With MC, knlt. Cut MC. 2. Attach A. With A, k1, 'p1, slwyb; rep from', and p1, k1, 3. Attach MC. With MC, knlt. 4. With MC, k1, purf across to last st, k1. 5. With A, k1, 'insert ntl under loose strand of Row 2 and knlt next at bringing st out under strand to catch strand behind st; slwyb; rep from' to last 5 sts, and knlt at under loose strand, slwyb, k1. 6. With A, k1, slwyb, 'p1, slwyb; rep from' to last 2 sts, and p1, k1. 7 & 8. Rep Rows 3 and 4. 9. With A, k1, slwyb, 'knlt next st under loose strand of Row 6, slwyb; rep from' to last 2 sts, and knlt next st under loose strand, k1. Rep Rows 2-9.

k1, slwyb, 'p1, slwyb; rep from' to last 5 sts, and p1, slwyb, k1. 7 & 8. Rep Rows 3 and 4. 9. With A, k1, 'knlt next st under loose strand of Row 6, slwyb; rep from' to last 2 sts, and knlt under loose strand, k1. Rep Rows 2-9.

B. For mult of 6. Row 1 (RS). With MC, knlt. Cut MC. 2. Attach A. With A, k1, 'p1, slwyb; rep from' to last 5 sts, and p1, slwyb, k1. 3. Attach MC. With MC, knlt. 4. With MC, k1, purf across to last st, k1. 5. With A, k1, 'insert ntl under loose strand of Row 2 and knlt next at bringing st out under strand to catch strand behind st; slwyb; rep from' to last 5 sts, and knlt at under loose strand, slwyb, k1. 6. With A, k1, slwyb, 'p1, slwyb; rep from' to last 2 sts, and p1, k1. 7 & 8. Rep Rows 3 and 4. 9. With A, k1, slwyb, 'knlt next st under loose strand of Row 6, slwyb; rep from' to last 2 sts, and knlt next st under loose strand, k1. Rep Rows 2-9.

Heel stitch pat. (Man's version only; odd # of sts) Row 1 (RS). K1, 'slwyb, k1; rep from'. 2. Purf. Rep Rows 1-2.

Chart 1



11 st tree pat

47 at pat

Chart 2



4 st pat repeat

These three patterns were taken from, or adapted from, patterns of the same names in *A Treasury of Knitting Patterns*, by Barbara C. Walker.

- ☐ B Natural
- ☐ D Chocolate
- ☐ MC Mineral
- ☐ A Teal
- ☐ C Miami Aqua





Gustav Klimt, a Viennese artist of

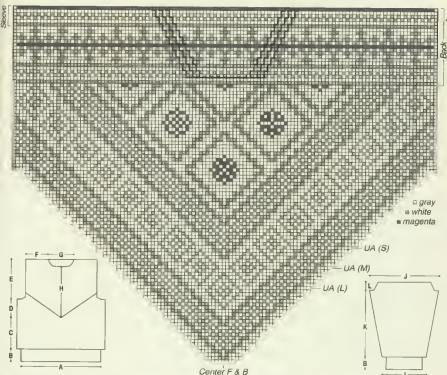
the late 19th and early 20th centuries, painted some of the most astonishingly beautiful fabric designs seen anywhere. Although fabric painting was not the principal subject matter of his art, the detailed designs and juxtaposition of colors brightens and enhances the effect of his painted statements. The patterns in the flowing robes and wraps of his women spill into the background and surrounding areas as well, providing a myriad of designs all in one painting to inspire fiberists of all techniques. One such design, interpreted in three-color jacquard technique, covers the surface of this jacket. (INSTRUCTIONS CONTINUE ON PAGE 10)

Viennese Jacket

By Susanna Lewis







Clockwork Magenta

By Dorothy T. Matigan

This sweater came to life at the needlework show in Anaheim, CA, in January. My idea of the finished product suggested a snitable yarn, and I went straight to Dale Yarns to pick the colors. Through past experience, I found that charcoal grays always look better with stark white rather than with off-white. (The off-white seems to yellow alongside grays.) That decision made, the next was to find a color that would stand on its own against the charcoal and the pattern complexity. The magenta seemed to be the right color for the task at hand. •

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(CONTINUED FROM PREVIOUS PAGE)

Back home with the sample skeins worked into swatches, there was no doubt that the colors would work. My thoughts were to knit an oversized sweater that could be worn through the winter over as few or as many layers of clothing as necessary. Once the gauge was established, the ribbons came next while thoughts of how this design would eventually look danced like singarplums in my head. Many designs were put on the computer, combined, repositioned, rejected, and begun again. When the final one took shape, the placement of the small areas of magenta was important. Out of the many patterns graphed for the three large diamonds, I chose three — a different one for each diamond.

Sizes. To fit 34 (38, 42)" bust. Sweater measures 38 (42, 46)".

Knitted measurements. A. 19 1/4" (21 1/4, 23 1/4)". B. 3 (3, 3 1/2)". C. 7 1/2" (8 1/4, 9 1/4)". D. 4 1/2" (3 1/4, 3 1/2)". E. 9 1/2" (10 1/4, 11)". F. 5 1/2" (6 1/4, 6 1/2)". G. 5 1/4" (6, 6 1/4)". H. 11 1/4". I. 10 1/2" (10 1/2, 11 1/2)". J. 19" (20 1/2, 22)". K. 16 (17, 18)". L. 2".

Materials. A. Dale of Norway's "Heilo" (100% wool: 50g/ approx 108 yds): 14 (15, 16) balls in color #53 charcoal gray (MC), 2 balls #501 white (A1, 1 ball #4716 magenta (B). B. Knitting needles size 2 & 5, or size to obtain gauge. C. 16" circular needle size 4 for neckband.

Gauge. 26 sts and 30 rows equal 4" with larger needle over St st.

Notes. 1. Keep a St st (edge st) on each end of work. This stitch, for all sizes, is shown on the graph with a shaded box. 2. Carry yarn not in use loosely across back of work. 3. Medallions are duplicate stitched (see p. 27). Three of the four plys were used for the final ply.

Front. With larger ndl and MC, CO 125 (139, 151) sts.

Change to smaller ndl and work in k1, p1 rib for 3 (3, 3 1/2)". Change to larger ndl and work in St st for 7 1/2" (8 1/4, 9 1/4)" ending with a WS row. RS facing, follow graph to underarm markings. At beginning of next 2 rows, 80 S sts. Maintaining edge st and est pattern, dec 1 st at each arm edge E8 8x. Continue to follow graph to beginning of large diamonds. Join smaller balls of yarn to work pattern edges of diamonds (do not carry yarn across back of diamonds). Work to neck opening marked on chart. Work 42 (47, 51) sts. Place center 15 (19, 23) sts on holder for neck. Join both colored yarns and work both sides at the same time. Dec 1 st at each neck edge EOR 10x. Place rem 32 (37, 41) shoulder sts on holders.

Back. CO and work as for Front omitting all but the last 23 rows of pattern as marked on graph. Place rem 32 (37, 41) shoulder sts on holders. Place center 35 (39, 43) sts on holder. **Join shoulders.** Place 32 (37, 41) sts onto spare ndls. Using color 8, 80 shoulders tog (see School, p. 94).

Sleeves. With larger ndls and MC, CO 69 sts and work rib as for Front, Inc 0 (0, 6) sts on last row. Work in St st for 16 (17, 18)" or desired length and at the same time inc 1 st inside of edge st E 4 rows 27 (32, 34);x; 123 (133, 143) sts. BO and work armhole decs same as Front; 97 (107, 117) sts. Work 6 rows of pattern on top of sleeve as marked on graph. Work 1 more row with 8, 80.

Finishing. With circ ndl, pick up 86 (94, 100) sts around neck. Join. Using MC, work k1, p1 rib for 7 rows. Join B, change to St st and k 11 rows. Fold to inside and stitch to neck edge with tapestry ndl. Stitch sleeves to body matching 80 and dec edges. Sew side and sleeve seams. Using color 8, duplicate stitch medallions as per graph. With MC, chain cord long enough to go around neck and tie in a bow. Make two 6" tassels. Fold in half and secure tassel to one end. Run cord through neck casing. Tie second tassel to other end. Wear in good health! ☺

Heidi

By Edie Haskin

The knitting begins with the village Dörfli at the foot of the Alm. The second band features Grandfather's hut and the three fir trees that Heidi loved. Further up the mountain, the third band shows Heidi in the pasture with the goats. Above that are the tops of the Alps. Rows of Alpine bluebells separate the story bands.

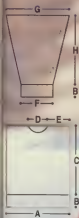
(INSTRUCTIONS FOLLOW ON PAGE 82.)



10 8 6 4

4 6 8 10

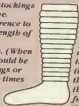




Alpine



In earlier times, the leggings and stockings of women of the Tyrol were unique. Referred to as 'pleated' — in reference to the folds that encircle the entire length of the leg — they were most often worn as leggings, with a 'good' pair as stockings. (When the foot wore out on the good pair, it would be converted into leggings.) Whether leggings or stockings, the length was typically three times that of the person's leg. The stocking was pulled on and neatly folded into tucks down the entire length of the leg.



Some references indicate that these were cleverly designed to provide warmth, as the tucks created a triple thickness of fabric. This does seem plausible until put into perspective: the leggings were worn year around, and although they provided comfort in the winter, they were surely miserable in the summer! Once again, it becomes apparent that this was a fashion statement, not unlike the wearing of multiple 'slouch socks' by fashion-conscious young women today! (INSTRUCTIONS FOR TYROLEAN ON FACING PAGE.)

Stockings

By Priscilla Gibson-Roberts

folk art and ethnic design always reflect the culture in which they originate. And, in some cases, they seem to evoke the very environment from which they emerged. In knitting, nowhere is this more true than with the traveling stitch patterns of the Alpine region of Central Europe. The mountain peaks with sheer rock faces, the stunted gnarled vegetation of timberline, the switchbacking trails, the tumbled rocks and meandering streams of the high valleys are mirrored in the vertical panels that first adorned men's stockings, later jackets and waistcoats, finally women's wear.

Traveling stitch patterns date at least to the 18th century; their use on men's stockings is a part of the national costume of the era. They appear to have developed within the Alpine region referred to as Bavaria and the Tyrol.

To many the stockings of this region are all much the same. And structurally speaking, this is true. Knit of fine yarns (often as much as 12, even 15, sts/in) in natural creamy-white wool these knee-length stockings begin with a folded hem or cuff, are shaped to conform to the leg, have a stockinette stitch heel, an instep with pattern continuing to about 2/3 the length of the foot, and the bottom of the foot and shaped toe in stockinette stitch. As with most ethnic ornamentation, there are many variations (and much overlap) in design as one moves from one area to another within the region.

Bavarian stockings. These are recognized by vertical panels of traveling stitches. A dominant panel is placed at center front, with symmetrical panels (often 4-7 different panels to a side) flanking it to the left and right. These vertical panels encompass the leg, often with 3-5 stitch dividers between each of the panels. A divider might be a small twisted rib, a knit-purl pattern sequence, or simply purl stitches. The beautiful symmetry of the panels can be fully developed as many stitches are required to extend around the average leg in the fine stocking yarns traditionally used!

Men's stockings are distinctively shaped to accommodate the calf muscle. This is accomplished in two ways: a separate oval pattern can be inserted into the area, or a center back vertical panel can be flanked with vertical panels that extend only the length of the muscle mass.

Early women's stockings were not adorned with intricate patterns. After all, the stockings were not visible under their dirndl skirts (men's stockings were worn

with knee-length lederhosen). Instead, women wore stockings, or often just leggings, worked in ribbing. But, when times and styles changed, the lovely traveling stitches were also used on women's stockings. Women, with less muscle developed in the calf, do not require the same kind of shaping. The vertical panels are knit without shaping through the calf, then decreased evenly on each side of a center back seam to remove stitches for the ankle.

Tyrolean stockings. Again, the more elaborate stockings of earlier times were men's wear. In this region, clock patterns were the norm. The stocking clock is a decorative motif topping a vertical panel at the side of men's stockings, centered above the juncture of the heel and the instep gusset. Some references indicate the clock was a means to hide the uneven stitches that sometimes occur when knitting circularly on double pointed needles. But, on closer scrutiny, this theory does not hold up. The unevenness that sometimes occurs in using double pointed needles is typically visible when the work is divided into three needles with a fourth working needle (British-American style). This region is known for dividing the stitches on four needles (German-Continental style) which eliminates the stress point as one moves from one needle to another. Even supposing the clock was devised to hide the juncture at each side, with the "seam" at center back for cover, what about the center front? No, the clock was simply a decorative element designed to please the eye, and not limited just to stockings, but also incorporated into men's leggings. And, for further eye-catching appeal when worn with knee-length breeches, a brightly colored braid might be tied about the stocking's cuff.

The clock was typical on all men's Tyrolean stockings, but the main body of the stockings varied. In some areas, the stocking was constructed of plain multiple ribbing or twisted ribbing—the clock located on the lower portion of the calf area, with vertical panels extending down to the heel on the one side and continuing onto the instep on the other side. In other cases, the entire stocking was composed of vertical panels of traveling stitches separated by panels of stockinette stitch, the clock inserted at the side as before. Occasionally, the entire stocking might be in stockinette stitch with an especially elaborate clock developed.



Tyrolean

Size. Average woman's stocking for 8½-9" foot length (length can be adapted as needed).

Materials. A 1100-1200 yds 2-ply hand-spun worsted yarn at 14½ wpi, 65 yds/oz (see *Spin* your own, p. 61), or a suitable sport weight commercial yarn. **B.** Size 0 and 1 dpns.

Gauge. 30 sts and 40 rows equal 4" with larger dpns over 51 st.

Note. Directions are written for a set of 4 dpns. If using a set of 5, divide the 2nd rnd sts equally onto 2 ndls, the midpoint being center back (CB). Likewise, after the heel has been turned, divide instep sts equally onto 2 ndls.

Cuff. Invisibly CO 86 sts with smaller ndls (see *School*, p. 91). Work hem as for Men's Bavarian (p. 62).

Leg. Inc 8 sts evenly spaced; 94 sts. Arrange on 3 ndls with 32 sts on 1st ndl (side back), 30 sts on 2nd ndl (center front/instep sts), 32 on 3rd ndl (side back). Knit even to total length of 15".

Shape leg by dec on ea side of 2 st CB 'seam' on R 10th R 174; 60 sts: 15 sts on 1st ndl, 30 sts on 2nd ndl, 15 sts on 3rd ndl. Knit even to total length of 33".

Heel. Divide for heel, placing 30 instep sts on 2 ndls, 30 heel sts on 1 ndl. Knit back and forth on 30 heel flap sts, sl 1st st of LR, for 28 rows.

Shape square heel by dividing heel flap into sections of 8, 14, 8 sts. Sl 1st st, knit across 7 sts, k13 of center section, then 55K last center section st with st from side section. Turn, sl 1st st, p12, p10g last center section st with side section st. Cont in this manner, joining last center section st with next side section st, always slipping 1st center section st of LR until only 14 center section sts rem. Turn, slip 1st st, k across 13 center sections sts, then pick up 14 instep sts (one in every sl at along edge of instep) on first ndl. Knit across 30 instep sts on 2nd ndl. With 3rd ndl, pick up 14 sts along instep edge of heel flap as before and knit across next 7 sts to center of heel. 51s are now rearranged on 3 ndls: 21 on 1st, 30 instep on 2nd, 21 on 3rd, K 1 rnd.

Gusset. Shape gusset by knitting to last 3 sts on 1st ndl, k2tog, k1; k across 30 instep sts on 2nd ndl; k1, SSK, k rem sts on 3rd ndl. Dec in this manner on E 3rd R 5 more times; 15 sts on 1st ndl, 30 instep sts on 2nd ndl, 15 sts on 3rd ndl.

Foot. K foot to 7" from back of heel (or 2" less than total length of foot).

Toe. Shape toe by knitting to last 3 sts on 1st ndl, k2tog, k1. On 2nd ndl, k1, SSK, k to last 3 sts, end with k2tog, k1. On 3rd ndl k1, SSK, k to end. Rep dec as est on EOR until 6 sts rem on 1st and 3rd ndls and 12 sts on instep ndl. Combine sts of 1st and 3rd ndl into one, then graft top and bottom sts to close toe (see *School*).

Alpine bookshelf

Collectors of authentic knitting patterns are in luck when they turn to Bavaria. The real thing is in print and available in this country—in German. But if knitters can't read the words, we can read the photographs, drawings, and charts. And these two 3-book sets contain plenty of visual information. *Bayerisches Stricken 1, 2, and 3* by Lisl Fendler are beautiful hard-cover volumes with a variety of patterns: lace, knit-purl, as well as traveling sts (available from Schoolhouse Press and Lucis). The less expensive paperbacks by Marie Erlbacher, *Überlieferte Strickmuster aus dem Steirischen Erzstift 1, 2, and 3*, concentrate on traveling at pels (164 of them) and show even more socks, jachets, and vests, all traditional.

Knitting internationalists learn to translate a variety of symbols. In these books, both the symbols and the charting system differ from ours (see below). Kim Hughes wrote "After receiving the Lisl Fendler books for Christmas, I took me about an hour and a half and two German dictionaries to figure out exactly how she managed to work a right and left twist." For the methods she deciphered, see *Choices: Changing the order of the sts*. She went on to say "I found it confusing that the symbol depicting crossed hand els is shown on the line of sts, while the symbol depicting a knit st crossed over a purl st is shown between two lines of sts." Well, Erlbacher is at least consistent (between the lines for both). But even though the symbol translation sheet and Kim Hughes' tips (which Schoolhouse Press included) help, when I wanted to recreate one of the socks from *Überlieferte 3* (Frauenhiesstrumpf on pp. 48-49), I decided to translate the charts. Next time I will work from the originals (as Priscilla did). They are perfect for traveling at pels since they tell you both whether a st is to be knit or purl and what move is to be made (left over right, right over left). Of course, after a couple of repeats, the knitting serves as its own best chart.

—Elaine

One pattern,
3 charting systems.

Erlbacher



Fendler



Knitter's



Knitter's CHOICES: Traveling

It's a joy to see the wonderfully intricate patterns of the Alpine regions of Central Europe achieving recognition in the English-speaking world. Long ignored because of language barriers and the difficulties entailed with written, line-by-line instructions, these patterns are now perceived as the ancestral root for the more popular Aran patterns.

And what are traveling stitch patterns? Simply put, they are vertical panels of twisted knit sts (knit in the back loop) traveling over a purl ground. The knit sts twist and turn as they intertwine, often in elaborate plaited patterns, delicate in their beauty yet displaying a gnarled strength reminiscent of their Alpine origins. Intricacy of pattern develops as the knit sts move across the purl ground on every row, not every other row as with most of the more boldly embossed Aran patterns.

Today's knitters, unaware of some of the old techniques practiced in bygone days, are bewildered with traveling sts. The erroneous assumption is that a cable ndl is required to execute the maneuvers necessary for design development. Although clearly an option, use of a cable ndl would be both arduous and tedious, not to mention totally unnecessary.

As with most techniques, more than one method was "traditional." Although the end product might appear identical, the means to achieve that end might vary from one area to another, from one family to another, and even among knitters of the same family. This rich diversity allows today's knitter to pick and choose the method most suitable for individual working styles.

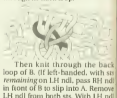
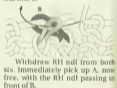
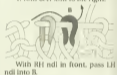
Two methods for working traveling sts, sans the cable ndl, are (1) changing the order of the sts prior to working and (2) working the sts out of order. Regardless of the method, if the right-hand (RH) ndl is in front of the left-hand (LH) ndl, the knit st will cross over to the right. When the LH ndl tip is in front of the RH ndl, the knit st will cross over to the left. Furthermore, the working yarn should always be moved into the position required for the first st prior to executing either maneuver. This prevents a yarnover when working the sts out of order and increases speed when changing the order of the sts. In both methods, there are four maneuvers: (1) knit over knit to the right, (2) knit over purl to the right, (3) knit over knit to the left and (4) knit over purl to the left.

To simplify the learning process, only two sts will be involved in each of the four maneuvers although three to four sts can be managed once the principles are understood. The sts, as they appear on the LH ndl prior to working, will be designated A and B.

All knit sts are knit through the back loop while all purl stitches are worked in the standard manner. Only the techniques for the RS (pattern facing) will be explained. The maneuvers for the WS are the same except all the purl sts are worked through the back loop (thus forming a twisted knit st on the RS) while all the knit sts are worked in the standard manner (forming a standard purl st on the RS).

Changing the order of the stitches. For all four maneuvers, begin by slipping the stitches purlwise to the RH ndl. (If left-handed, this step is omitted; this does not refer to the Continental-German technique of carrying the yarn, but only to those who are left-handed; or dexterous right-handed knitters should try the simpler left-handed method.)

1. *Knit over knit to the right:*



Stitches

passing behind A, pick up B with LH ndl. With RH ndl, replace A on LH ndl and knit through the back loop, then knit through the back loop of B.)

2. *Knit over purl to the right:* Follow the same procedure outlined in (1) except *purl* B.

3. *Knit over knit to the left:*



With sts moved onto RH ndl, LH ndl in front, pass LH ndl into B. Withdraw RH ndl from both sts. Immediately pick up A, now free, with RH ndl passing behind B.



Place A on LH ndl and knit through its back loop.



Then knit through back loop of B. (If left-handed, with sts remaining on LH ndl, pass RH ndl behind B to slip into A. Withdraw LH ndl from both sts, then passing LH ndl in front of A, pick up B. Slip A onto LH ndl and knit through back loop. Then knit through back loop of B.)

4. *Knit over purl to the left:* Follow the same procedure outlined in (3) except *purl* B.

Working the stitches out of order. In this case, the sts are worked directly from LH ndl to RH ndl, passing by B to work A first, then returning to work B, with both sts drawn off to the right as a unit.

1. *Knit over knit to the right:*



With yarn in knit position, RH ndl passes in front of B to enter back loop of A and knit. Without removing stitches, RH ndl is twisted to enter back loop of B and knit. Both sts are then removed from LH ndl. The astute knitter will note that following this technique results in floating the working yarn across the back of st B. This is not incorrect, per se, but does make reading the pattern more difficult when knitting flat rather than circular.



This float can be eliminated by entering A as to purl (with yarn in knit position), wrapping yarn around ndl, ...



then bringing RH ndl tip down, then forward to draw the wrap down through A and out to the front. B is then worked as before and both sts removed from LH ndl simultaneously.

2. *Knit over purl to the right:*

This maneuver is worked as (1) except B is *purled*.

3. *Knit over knit to the left:*



With yarn in knit position, RH ndl passes behind B to enter back loop of A and knit. Twisting RH ndl to then enter back loop of B, this st is knit. Both sts are then removed from LH ndl.

4. *Knit over purl to the left:*



With yarn in purl position, RH ndl passes behind B to enter A as to purl.



To eliminate a float on the surface of the design, front loop of A must be twisted to the back by taking RH ndl between the 2 sts. The yarn is then wrapped around the ndl as to purl.



The ndl then passes through st A as to purl in complete st. The yarn is then put into knit position and B is knit through back loop. Both sts are removed to RH ndl.

Comparisons. Neither technique outlined above is superior; as always, there are compromises. Select the technique most suited to your personal working style. But, as a general rule, the following comparisons hold true:

1. Changing the order of the sts is much easier to learn and must be used when picking down into preceding rows to make corrections. (Corrections are much easier to accomplish if done on a smaller ndl.)

Spin your own

Worsted stocking yarn. For durability, a long, lustreless wool is highly desirable for use in stockings. In this case, 1 posed of a grey and white Romney were selected, the white a yolk-stealed 'yellow' wool. The yellowed wool, when bleached with natural colors, worms the fleecy color (a technique learned from Sallish ledies spinners). The wool was scoured, then combed with hand-held wool combs. On the first combing, each color was prepared separately and drawn off. On the second combing, the two colors were combined in a 50-50 blend. Only two passes of the wool were performed to limit the bleeding process, thereby achieving a heathery striation when knit. Rather than drawing off a top, the wool was spun directly from the comb. Two sieves were then piled and finished in a simmer bath. Although somewhat coarser, this yarn is otherwise typical of the worsted yarns deemed desirable for traditional stockings.

Handspun specifications. Unfinished sieges measure 34 wraps per inch (wpi) with 39 degree angle of twist, and when piled back on itself as single of 21 degrees. Finished 2-ply yarn measures 14 1/2 wpi with a ply angle of 33 degrees is relaxed state, and produces 65 yds/lb.

—Priscilla

Bavarian Stockings

By Priscilla Gibson-Roberts

Men's

Size. Average man's stocking for 10½"-11" foot lengths (lengths can be adapted as needed)

Materials. A. Wilde Yarns' 2-ply wool (100% wool; 4oz/approx 320 yds): 3 skeins in Copper. B. Size 1 and 3 dpts.

Gauge. 26 sts and 36 rows equal 4" in stockinette st with larger ndls.

Cuff. Using an Invisible CO (see *School*, p.91) and smaller ndls, CO 92 sts. Join and knit 1". Work a picot fold in hem with 1 rnd of k2tog, yo, Change to larger ndls, and knit 1". To complete hem, join ea st on ndl with one of the invisibly CO sts by k2tog.

Leg. Rnd 1: Inc 1 (this st is center st of Oval), work in Pat arrangement beg at center back (CB): 93 sts. Cont in est pats, inc and dec within Oval as charted. At end of Oval, begin shaping leg, dec 1 st ea side of CB E 3rd R until 72 sts rem. Work pat as est to 15½" ODL.

Heel. Divide for heel, placing 40 instep sts on 2 ndls, 32 sts on 1 ndl. Knit back and forth on 32 heel flap sts, sl 1st st of ER, for 30 R. Work a square heel by dividing heel sts into groups of 8, 16, and 8 sts. Sl 1st st, k7 sts of 1st side section, k15 center sts, SSK last center st tog with side st. Turn. Sl1, p14, prog last center st with side st. Cont in this manner until all side sts have been consumed. Turn, sl 1, and knit across rem 15 heel sts.

Gusset. Pick up 1 st in ea of 15 slipped sts at side of heel. Knit across instep, maintaining pat. At other side, pick up 1 st in ea of 15 slipped sts at side of heel. Divide 86 sts evenly on ndls and k one rnd. Begin gusset dec on next rnd knit to last 3 sts before instep; k2tog, k1. Work across instep in pat, k1, SSK. Dec in this manner on 1/3rd R 6 more times; 72 sts.

Foot. Work even until 6½" from end of heel. Discontinue pat and cont in St st

until foot meas 7½" (or to desired foot length less 3") from end of heel. With 36 sts for top of sock and 36 sts for bottom, begin to dec for toe. From CB place 18 sts on first ndl, 36 on 2nd (top of toe), 18 sts on 3rd. On first ndl, k to within 3 sts of end of ndl, k2tog, k1. On 2nd ndl, k1, SSK, knit to within last 3 sts, k2tog, k1. On 3rd ndl, k1, SSK, and k to end of rnd. Dec in this manner EOR until 24 sts rem. With 12 sts on one ndl for top and 12 sts on a 2nd ndl for bottom, graft the toe (see *School*).

Note on yarn: Most commercial knitting yarns are lightly twisted to produce a soft, lofty yarn. To withstand the friction of wear, a sock yarn requires a harder twist. This type of yarn is readily available from weaver's stock, but knitters must be cautioned that weaving yarns are usually blocked under tension and often wound onto cones. A yarn prepared in this manner presents a danger to the unwary: when wetted, the yarn will full, altering both hand and gauge. Therefore, prior to knitting, the yarn must be skeined and tied, then washed in warm to medium hot water with a mild liquid dishwashing detergent, allowing the yarn to soak at least 15 minutes. Squeezing the water through the skein periodically helps to ensure complete penetration of the moisture. After a thorough rinsing in warm water, excess moisture should be removed, the skein shaken to open, then hung to dry (do not weight the yarn to hold it straight). The yarn is then ready to be knit into a swatch to determine gauge.

Women's

Size. Average woman's stocking.

Materials. A. Sock wool, 7 oz (approx 900 yds) for pair. B. Size 0 and 1 dpts.

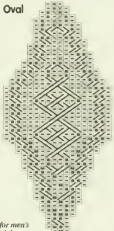
Gauge. With larger ndls, 37 sts and 50 rows equal 4" over St st, an average of 44 sts and 50 rows equal 4" over pat sts.

Method. Same as Men's with these exceptions: CO 96 sts. Work ½" hem, inc to 124 sts. Follow pat arrangement as charted. Work even (no Oval) for 6".

Work Leg shaping as charted (dec 1 st ea side of CB E 3rd R) until 88 sts rem. For heel divide for 46 instep sts, 42 heel sts. Work 38 rows in heel st (see p. 46). Work square heel on 10 side, 22 center, and 10 side sts. For Gusset, dec until 88 sts rem. At 2" before desired length of foot, change 46 instep sts to St st, dec 4 sts. Dec far toe until 28 sts rem.

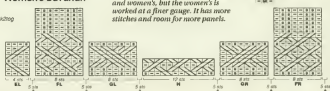
This traditional woman's stocking originally appeared in Maria Erlbacher's blue book (see Bookshelf, p. 60). These stockings were customarily knit with fine stocking yarns, and Elaine knit our version at nearly-the-original gauge. The man's stocking was adapted for a heavier yarn and shows the difference that such a change in scale makes.

Oval



Women's Bavarian

The same patterns are used for men's and women's, but the women's is worked at a finer gauge. It has more stitches and room for more panels.





Leg Shaping



center back



ER



BR



CR



D



GL



BL



A



A



Man-about town, Cliff Pearson in a sweater of his design and Lily Chin's knitting. "No matter if you're a newborn or a Rosanne Barr [or John Goodman] clone," Clifford's design is made for you.

Clifford (an Average Man on Lily's charts) wears a sweater built of 4 st x 6 row blocks. Baby's blocks will be 2 sts x 3 rows; Rosanne's 6 st x 8 rows. Thus the design and gauge can remain the same.

B Square, or A Study in Geometry

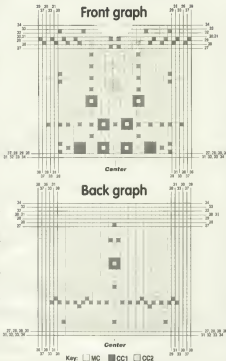
Here," I said to Clifford (my fiancé), as I thrust colored pencils and graph paper at him. "What, you want to put me to work?" he asked, astonished. (Must I do everything? Besides, what better way to involve a loved one in the process? At the same time, you know he'll get a garment that he'll actually want and wear.)

I laid down some ground rules: no more than 2 colors in any given horizontal or row, no colors more than 6 sts apart. I wanted to make it easier on myself, but no, Mr. Picasso insisted on the composition you see in the following pages: I guess it's reflective of his architectural background. Armed with his visuals, I realized the range of possibilities such geometric simplicity allows.

Let these graphs be the "Bauhaus building blocks" in any size you desire. In an unusual manner, just about every sweater will retain the same compositional integrity, no matter if you're a newborn or a Rosanne Barr clone. The difference lies in the rescaling of each block or box. If you're using blocks of single cubes to erect a "building," you're going to get a miniature dollhouse. If you use the same amount or number of blocks, but bricks are used instead, you'll wind up with a livable edifice. Notice, then, the 3rd column on Chart 1. The # of blocks doesn't change much (the range is 29 thru 39). As each block increases in its # of stitches (and rows), the sugar cube becomes a brick and the total # of sts (column 5) increases accordingly, as the garment sizes run the gamut (see swatch).

So how do you follow the graphs? Find your size in Chart 1 (col 1). That tells you the # of blocks going across (col 3). Find the appropriate outlines at the R and L edges of the body graphs for this #. If you wish to trace or redraw, that would help. Use the blocks as your stitch guide. Find the st equivalent of each block in col 4. If your size tells you each block = 4 sts and 6 rows, for instance, and you see 2 blocks black, then 1 block blue, you know that 2 blocks x 4 sts per block = 8 sts total so you knit 8 sts black, 1 block blue then = 4 sts blue. Easy, right? By the way, there are 2 more sts than needed for the blocks, that's for 1 selvage st each end so that your seams stay neat (see mattress st, see Schoof, p. 91), so begin and end *each row* with 1 MC st, then follow the graphs. You can find the # of sts to CO in col 5 of Chart 1.

Oh, I left the length totally up to you, as well. Chart II is broken



down by block scales (column 2). Find the section your size falls into. You can choose from any one of those lengths within that section. Remember that it does not include however much ribbing you'd like. Chart II col 3 also tells you how many blocks up and down there are for the length you've chosen. Find the appropriate outlines at the top and bottom of the graphs. Use the blocks as your row guide. If your size tells you each block = 3 sts and 4 rows, for instance, follow each horizontal sequence or setup of blocks for 4 rows.

I should also give some pointers or hints on color changes. On smaller scales (each block = 2 or 3 sts), some of the horizontal sequences of blocks where color changes come quickly and often may be worked in fairisle technique with stranded floats. If there are large blocks where color changes are far apart, use separate bobbins and work in intarsia, making sure you twist the colors at the joins to avoid holes in the fabric. If the block is small but is surrounded by a sea of black or MC, you can use nine-yard lengths of CC1 or CC2 and carry the black or MC across the row (see Knitter's 19, Summer '90, pp.54-55). Because some horizontal sequences of blocks have more than 2 colors, either

work them in intarsia or use the easier duplicate-st method (see Schoof). For machine knitters who don't have electronic capabilities and who don't have the patience to work intarsia, duplicate st is the perfect solution.

Even if you don't like the geometric patterning Cliff's came up with, you can use the method or concept for a basic pattern and fill in your own composition. You don't even have to stick to squares. After all, a rectangle can be formed by stacking 2 squares one atop the other or having 2 squares sitting side by side. A triangle is a square sliced in half on the diagonal. An octagon is a square with its corners cut off. With this many sizes plus length options, you're bound to get a garment to fit, no matter what composition you use.

One last thing. As much as the graphs are a totally visual pattern, I have to include some verbals, especially for the shaping of neck and sleeves, so build that bridge when you're ready to cross it.

—Cliff & Lily

Materials. A. Brown Sheep's "Top of the Lamb Single Ply Sport Yarn" (100% wool; 4 oz/approx 300 yds) in color #210 Onyx as main color (MC). Since you decide most of the measurements, on average, figure 2 skeins for toddlers, 3 skeins for children up to 28" chest, 4 skeins for large children and women up to 32" chest, 5 skeins for up to 38", 6 skeins for up to 42", 7 skeins for up to 46", 8 skeins for up to 50" and 9 skeins thereafter. It's always better to overestimate than to underestimate, so these are somewhat generous. **B.** 1 skein in color #3114 Cobalt Blue (CC1). **C.** 1 skein "Nature Spun 3-Ply Fingering Weight" (100% wool; 50g/approx 310 yds) in color #201 Azuleo (CC1). ****Always use this doubled!**** **D.** Ndis size 4, or size needed to obtain gauge. **E.** Ndis 1 or 2 sizes smaller than D. **F.** Large tapestry needle if duplicate stitching motifs.

Gauge. 24 sts and 32 rows equal 4" over St st on larger ndls. **Notes.** 1. Graphs are worked in St st: k on RS, p on WS. If using fairisle technique at some point, make sure gauge doesn't change. 2. For 2 sts x 3 rows per block sizes only: since this is an odd # of rows per block, some horizontal sequence of block changes begin on a WS row.

Back: With MC and smaller ndls, CO appropriate # of sts and work appropriate ribbing according to Chart I, col 6 for desired length of rib, end ready to work a RS row. Change to larger ndls and beg your personalized Back graph (don't forget the selvages) according to block width from Chart I, col 4, and selected length according to Chart II, col 3. Work to end of your personalized Back graph, BO.

Front. Work same as for Back but follow your personalized Front graph until piece meas the length of Back minus the # of inches for neck depth according to your size on Chart II, col 6, end ready to work a WS row.

Shape neck: BO the # of center sts according to your size on Chart III, col 4. Attach separate balls of yarn to other side and working each side separately at same time, BO from neck edges the # of sts each time as per Chart III, col 3, while keeping to graph. On next RS row, dec 1 st from each neck side edge as many times as stated on Chart III, col 4. Work even until Front meas same as Back or # of rows on Chart III, col 5, BO.

Sleeves. Ad-lib these blocks, just find your center line and approximate sleeve graph placements, but make sure your CC 1 and CC II blocks are on the same scale according to your size (2 x 3, 5 x 6, etc.). With smaller ndls and MC, CO the # in column 3, rib to your heart's content in the type prescribed in col 4, then beg St st on larger ndls following inc's at each end as per Chart IV, col 8.

Note: On some sizes, there are 2 different CO #'s. These are for those sizes with 1 x 1 ribs. CO the smaller #, then inc 1 st to obtain larger # in the middle of first St st row. I've given you plenty of room to maneuver, inc's all end rather quickly so there's a small minimum length for those with short arms. For those with longer arms, you'll either have a straight section at the upper arms at the maximum width or you can elongate your inc's by working fewer inc's at the more frequent rates (EOR or E4R) and more inc's at the less frequent rates (E4R or E6R), just keep the total # of inc's constant. After working to desired length, BO.

Finishing. Block all pieces. If duplicate stitching, embroider before pieces are sewn tog. Sew R shoulder seam.

Neckband: With RS facing, MC, and smaller ndls, pick up and k appropriate # of sts from Chart III, col 6, around front neck edge, do the same for back neck edge following # of sts from col 7, your total is in col 8. Work in either 1 x 1 rib (if your # of sts is odd) or 2 x 2 A rib (if your # of sts is even) for desired rib depth. BO. Sew L shoulder seam including sides of rib. Mark armhole depth from Chart IV, col 7, along either side of Front then Back from shoulder seam down. Sew top of sleeve to this armhole edge. Sew side and sleeve seams. There you have it, your own customized sweater! ☺

Chart I (for body widths)

Body chest size in inches	Finished garment at underarms	# of blocks across	# of sts (across) & # of rows (up) that each box represents	CO this many sts	Type of ribbing	Width Front or Back	Neck width
Newborns & Toddlers							
18-20	22	33	2 sts x 3 rows	68	2x2	11	5
22-24	26	39		80	B	13	5
Children & Petite Women							
26	29	29	3 sts x 4 rows	83	1x1	14½	6
28	31	31		95		15½	6
30	33	33		101		16½	6
32	35	35		107		17½	7
34	37	37		113		18½	7
36	39	39		119		19½	7
Large Women & Average Men							
38	41½	31	4 sts x 6 rows	126	2x2	20½	8
40	44	33		134	A	22	8
42	46½	35		142		23½	8
44	49½	37		150		24½	8
46	52	39		158		26	8
48	55	33	5 sts x 6 rows	167	1x1	27½	8½
Large Men							
48-50	58	29	6 sts x 6 rows	176	2x2	29	9
52-54	62	31		186	B	31	9
56-58	66	33		200		33	9

Chart II (for body lengths)

Size	Block-scale	# of blocks up	will give you this length not including ribbing! (choose from one of these)	Total # of rows	Front neck depth: For Front, take your chosen length w/o ribs & subtract this many inches according to your size
Newborns & Toddlers					
18-24	2 x 3	28	= 10½"	= 84	2"
		30	= 11½"	= 90	
Children & Petite Women					
25-30		29	= 14½"	= 118	2½"
		30	= 15"	= 120	
	3 x 4	31	= 15½"	= 124	
		32	= 16"	= 128	
32-36		33	= 16½"	= 132	3"
		34	= 17"	= 136	
Large Women & Average Men					
38	4 x 6	27	= 20½"	= 162	3"
thru	or	28	= 21"	= 168	
46	5 x 6	29	= 21½"	= 174	
		30	= 22½"	= 180	
		31	= 23½"	= 186	
		32	= 24"	= 192	
		33	= 24½"	= 198	
		34	= 25½"	= 204	
Large Men					
46	6 x 8	27	= 27"	= 216	3"
thru		28	= 28"	= 224	
58					

Chart III, (for neck)

Size	BO Center ...sts	Neck edge BO's in sts	Dec 1 st from neck edge EOR...X's	Work even ... rows	Sts around front neck	Back neck sts	Total neck band Sts
34	10	4, 2	4	4	40	30	70
36	13	3, 3, 2	4	6	52	37	89
38	13	"	"	"	"	"	"
40	13	"	"	"	"	"	"
42	13	4, 3, 2	6	6	62	43	105
44	13	"	"	"	"	"	"
46	13	"	"	"	"	"	"
48	14	4, 3, 2, 2	6	4	66	48	114
50	15	5, 2, 2, 2, 2	5	4	68	51	119
52	16	4, 3, 3, 2	7	2	72	54	126

Chart IV (for sleeves)

Size in inches	Wrist	CO ... sts	Type of rib	Upper- arm in inches	Upper- arm # of sts	Armhole depth in inches	Inc 1 st as and thus
34-36	5	32	2x2 A	10	62	5	EOR 17x, E4R 8x
38-40	6	38	"	12	74	6	EOR 5x, E4R 13x
42-44	7	43/44	1x1	14	86	7	EOR 3x, E4R 18x
46-48	8	49/50	"	16	98	8	EOR 1x, E4R 23x
50-52	9	55/56	"	18	110	9	E4R 19x, E6R 8x
54-56	10	62	2x2 A	20	122	10	E4R 24x, E6R 6x
58-60	11	68	2x2 B	22	134	11	E4R 29x, E6R 4x
62-64	11	67/68	1x1	22	134	11	E4R 29x, E6R 4x
66-68	12	74	2x2 A	24	146	12	EOR 2x, E4R 34x

c

Sleeve graph

When knitting
your sweater, make
photocopies of the
charts and graphs
and mark the correct
size on all.

Center

Pattern

□ K1RS, p1WS
□ P1RS, k1WS

1 x 1

1 X 1 RIB. ROW 1 (WS). P1 for selv, "p1, k1;
rep from" across, and p2. FOR ALL 3 RIBS, ROW
2. K the k sts and p like p sts as they face you.
Rep Rows 1 and 2 for pat.

2 X 2 A RIB. ROW 1 (WS). *P2, k2; rep
from" across, and p2.

2x2 B

2 X 2 B RIB. ROW 1 (WS). P3, "k2,
p2; rep from" across, and p3.



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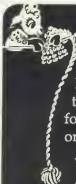
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Viennese Jacket

By Susanna Lewis

The jacket is styled to show off the reverse of the fabric which is covered with corrugated ridges. The collar, lapels, and sleeve cuffs are turned back to show the ridges, which offer a contrasting fabric to accent the main pattern of triangles and diagonal stripes.

PATTERN NOTES

1 The stitch pattern is given in both 20 and 24 stitch repeats. The model jacket is knitted in the 20 st rep. The Back and one sleeve are knitted with the pat as given, while the two Fronts and second sleeve are knitted with the pat flipped over. Use the same side selvedge ndls as for the Fronts as for the Back, to make perfect mirror-image patterning at side seams and shoulders.

2 For the color separation diagrams pictured, punch/blecken program each square with a color symbol. For all machines, the main bed of the machine is set for slip st, while the second bed is set for knit. On Japanese machines, set the pat rotation for elongation, or every-other-row rotation. The memory or preparation row is from R to L, toward the color changer. On Passap Duomatics, set the Deco at 2. For Passap E6000, use the 20 st pat as shown, or you can separate the colors the same way for the 24 st version. Use technique 195 with the back bed lock set on N throughout.

3 The striper backing creates corrugated ridges on the reverse side of the fabric. This can be a very nice contrast if the RS is knitted in plain pat of only one color (striper backing on the reverse, but only one color on the front). This makes the ridges even and consistent in color and texture. The collar and sleeve cuffs are knitted in plain pat in color 2, which creates alternating ridges of navy and red-violet on the reverse. The lapels on the two front pieces are also knitted in plain pat in color 2 (see fold line on garment diagram). This is done by isolating the pattern so that the sts along the front edge will knit plain, without pat. The isolated area is inc by 2 sts every 2 sequences. You will need to review your manual for isolating technique in 3-color jacquard on your machine. On some machines the isolated area will automatically knit in col 1, but on most machines, the ndls on the main bed for the isolated area will have to be selected by hand, for 2 rows e sequence. This gives you a choice of color for the plain area. I chose col 2, but it could be a different color. The main point is that knitting the front of the fabric in one color will create an even and consistent backing.


4 Shapings are always done at the end of a 6-row sequence (at the end of a pat row) and are made on both beds simultaneously. To inc, move the end sts on both beds out by one ndl, pick up purl loops from the adjacent sts to hang on the empty ndls. Shaping the shoulders and sleeve cap can be either by short rows or BO, as you prefer.

(See the Viennese jacket in color on p. 46.)

Machine. Double bed standard gauge punchcard or electronic machine with a 4-color yarn changer. The fabric is three-color jacquard with striper backing (the second bed knits all rows plain).

Size. P (S, M, L). To fit 34-36 (38-40, 42-44, 46-48) bust.

Materials. Froehlich Wolle's 'Special Blausband' (80% wool, 20% nylon; 50g skeins/approx 225 yds): Col 1, #53 aqua B (9, 9, 10) skeins; col 2, #173 dk lavender B (9, 9, 10) skeins; col 3, #174 red-violet 4 (5, 6, 7) skeins; col 4, #7390 midnight navy heather 3 (4, 4, 5) skeins. Colors 3 and 4 alternate each sequence. Rewind the skeins into loosely-wound center pull balls. **B.** Crochet hook 2½ mm for optional trim. **C.** 1 buckle to fit strap 1¼" wide. **D.** 1 large snap fastener.

Gauge. In 3-col pattern, knitted in striper jacquard, after washing and drying the swatch: 7.27 sts, and 3.64 pattern rows = 1". It is easier to measure by repeats: For the 20 st repeat, use 20-st triangle in width is 2¼" and two in height is 5½". For the 24 st repeat, one 24-st triangle in width is 3¾" and two in height is 8½".

 6½" A "pattern row" is the same as 1 row on the original design grid and consists of 2 complete rows of knitting with the same selection, or one knitting sequence of 2 rows of each color in turn, to total 6 rows on the row counter.

Back. On both

Note: Measurements, and sts for Back, Sleeve, and collar are for full width.

18 1/2 (20, 21 1/2, 23 1/2)
134 (146 156, 178) sts

beds bring 134 (146, 156, 170) ndls to w.p. in FNR setup. With col 4 make a tubular CO. RC000. Center the rep on the bed and start pat on its 1st row. knitting 2 rows ea color in turn, and alt cols 3 and 4 on successive seq. *Knit 8 seq, inc 1 st ea side* 8x, then knit straight to RC 450.

Shoulders: Dec by BO or short rows. At ea side, E seq, dec 13 (14, 15, 17) sts 2x, then 14 (15, 16, 18) sts 2x. BO all sts.



as shown in the diagram, use the same R selv ndls as for the Back, and count the needed number of ndls from that point. For the rev piece, use the same L selv ndl as for the Back.

Set up 95(99,103,111) ndls in FNR setup, starting setup as stated above. Make a tubular CO with col 4. Knit the piece the same as for the Back, but shaping only side selv. Start the isolation for the lapel at RC150 (see Note 3, p. 68). You can add one additional ndl to the isolated area each seq, or 2 ndls EO seq, as you prefer. At the end, all but the shoulder sts will be isolated.

Sleeve.

Make one sleeve with the pat flipped and one with the pat as given. Use same ndls for both. Set up 98 (102, 106, 110) ndls in FNR. Make a tubular CO with col 4. Knit the first 10 seq for cuff without pat as follows: RC000. Set main bed carr for slip or free pass, 2nd bed carr for knit. *Knit 2 rows, col 1;



set main bed carr for knit, knit 2 rows col 2; set main bed carr for slip or free pass, knit 2 rows cols 3 and 4 alt as before*. Rep *to* to RC60. Now start main pat and shapings. RC000, *Inc 1 st ea side ea bed, knit 2 seq (RC12)* 25 (25, 25, 24)x; then E seq (RC6) 2 (4, 6, 8)x, to RC 312 (324, 336, 336).

Fig. 1: 20 sts x 20 pat rows



Fig. 1a: Color sep for 20 x 20



- col 1
- col 2
- col 3 & 4 alternately

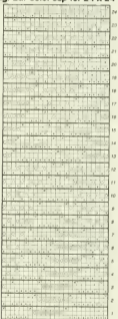
Fig. 1b: Card A, col 1 & 2



Fig. 2: 24 sts x 24 pat rows



Fig. 2a: Color sep for 24 x 24



Card B, col 3 & 4 alternately



Passap E6000 color separation for superimposing. To flip pat for Fronts & Sleeve, enter E → 3 when entering pat.

Shape cap: At ea side, short row or BO ea seq, 6 sts R (6, 6, 2), then O (7, 7, 7) sts O (2, 2, 2, 6), BO rem sts.

Collar. This is knit without pat, the same as sleeve cuffs. Set up 94 (98, 102, 102) ndls in FNR setup, and tubular CO with col 4. RC000. Set the cams and follow the seq as for the sleeve cuffs, knitting straight to RC 72. BO all sts.

Binding for edges. Use the ndl setup

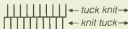


shown below. With col 3, CO and knit about 5 yds of binding. You can cut it into pieces as needed, while attaching it to the garment.



Strap & patch. Make 2 pieces, a longer one for the strap to thread into the buckle, and a shorter one for the patch sewn on the WS underneath the buckle, for reinforcement. Use the ndl setup shown to the right. With color 3, make a tubular

CO. Put the carriages at the R side and set the cams as shown on the diagram, for full fisherman rib (EX/EX on Passap). RC000. *Rack 1 ndl (L-Passap/R-Japanese mach), knit 1 row. Rack 1 ndl (R-Passap/L-Japanese mach), knit 1 row*. Rep *to* to RC 60 for strap, and RC 24 for patch. BO all sts.



Before assembling jacket, wash all garment pieces and lay them out to dry.

After drying, pin ea piece out to its measurements and steam lightly.

Finishing. The selvs are sandwiched within the binding. The binding can be sewn on or linked on, if you have a linker. If you want to add the sl st crochet decoration, do this before putting on the binding, then place the very edge of the binding adjacent to the sl st crochet.

Crochet. Hold garment with the selv uppermost. Work one or two sts or rows in from the edge. Use one strand of color 2. Working along a CO or BO edge: Insert the hook under both legs of a st, pull a loop of col 2 back through the legs so one loop is on the hook. *Chain one through the loop on the hook. Skip next st below, insert hook under both legs of next st, pull back loop and through loop on hook*. Rep *to*. For a picot, in place of the 'chain one', instead chain 5, then slip st into the slip st below, to make a tiny circle, and continue. Working along a side selv: This is done the same way, but insert the hook once into E ridge if working on the fabric reverse, or EO row if working on the front of the fabric. Always make one chain st (or a picot) between every slip st.

After the crochet, attach binding to sleeve cuffs and around 3 sides of collar. Join shoulders, side, and sleeve seams. Attach binding all around edge, starting on lapel at end of shoulder seam. Center collar on back neck and let it extend onto lapel ea side, under the binding already in place. On R Front, sew end of strap on inside edge, just below the start of the isolation for the lapel. Try on jacket and mark position for buckle, keeping it close to R Front edge. Tack the patch on WS of L Front, then sew on buckle, making the stitches pass through the patch on WS. If needed, sew a snap fastener to hold edge of L Front in place.

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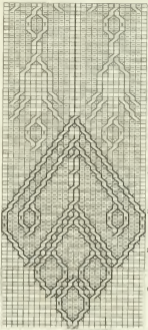
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Knitter's PATTERN In other words



- K on RS, P on WS
 ▨ P on RS, K on WS
 RT
 LT
 ☐ Knif through back loop

CLOCK PANEL. 26 sts. RT: K2tog but leave both sts on LH nd; kn1 first at again and slip both sts off nd. LT: With RH nd behind LH nd, skip first at and knit second at in back loop and leave on LH nd; kn1 both sts tog in back loop and slip off nd.

Row 1. K12, RT, k12. 2. Purl. 3. K11, RT, LT, k11. 4. P12, k2, p12. 5. K10, RT, p2, LT, k10. 6. P11, k4, p11. 7. K10, k1b, p4, k1b, k10. 8. K6, RT, LT, p2, (RT)2x, k5. 9. P12, k2, p12. 11. K7, RT, (LT)2x, (RT)2x, LT, k7. 12. P6, k2, p6, k2, p6. 13. K6, RT, p2, LT, (RT)2x, p2, LT, k6. 14. P6, p7, k4, p1, k2, p1, k4, p7. 15. K6, k1b, p4, k1b, p2, k1b, p4, k1b. 16. K4, RT, LT, p2, RT, p2, LT, p2, (RT)2x, k4. 16. P8, k2, p1, k4, p1, k2, p8. 19. K3, RT, (LT)2x, RT, p4, LT, (RT)2x, LT, k3. 20. P4, k2, p4, k6, p4, k2, p4. 21. K2, RT, p2, (LT)2x, p6, (RT)2x, p2, LT, k2. 22. P3, k4, p3, k6, p3, k4, p3. 23. K1, RT, p4, (LT)2x, p4, (RT)2x, p2, LT, k1. 24. P2, k6, p3, k4, p3, k2. 25. (RT, p2)2x, (LT)2x, p2, (RT)2x, p2, RT, p2, LT. 26. P1, k3, p2, k3, p3, k2, p3, k3, p2, k1. 27. K1b, p2, RT, LT, p2, (LT)2x, (RT)2x, p2, RT, LT, p2, k1b. 28. (P1, k2)2x, p1, k3, p5, k3, p1, (k2, p1)2x. 29. (K1b, p2)2x, k1b, p3, LT, (RT)2x, p3, k1b, (p2, k1b)2x. 30. (P1, k2)2x, p1, k4, p4, k4, (p1, k2)2x, p1. 31. LT, p1, LT, RT, p4, LT, RT, p4, LT, RT, p1, RT. 32. P2, k2, (p2, k2)2x, p2, k2, p2. 33. K1, LT, p1, LT, p6, RT, p6, RT, p1, RT, k1. 34. P1, k1, (p1, k2, p1, k5, p2, k1, p2, p1, k1, p1. 35. K1, p1, (LT, p1, LT, p5, k2, p6, RT, k1, p1, k1. 36. P1, k2, (p1, k2, p1, k5, p2, k5, p2, k1, p1. 37. K1, p2, (LT, p1, LT, p4, RT, p4, RT, p1, RT) p2, k1. 38. P1, k1, p2, k1, p4, p2, k4, p2, k1, p2, k1, p3. 39. K1, p3, (LT, p1, LT, p3, k2, p3, RT, p1, RT) p3, k1. 40. P1, k4, (p1, k2, p1, k3, p2, k3, p1, k2, p1) k4, p1. 41. K1, p4, (LT, p1, LT, p2, RT)2x, p1, RT) p4, k1. 42. P1, k5, (p1, k2)2x, p2, (k2, p1)2x, k5, p1. 43. K1, p5, (LT, p1)2x, k2, (p1, RT)2x, p6, k1. 44. P1, k5, (p1, k2, p1, k1, p2, k1, p1, k2, p1) k5, p1. 45. K1, p5, (LT, p1, LT, (RT)2x, p1, RT) p6, k1. 46. P1, RT, (p1, k2, p4, k2, p1) k7, p1. 47. K1, p4, RT, p1, (LT, p1, LT, RT, p1, RT, p1, RT, p4, k1.

48. P1, k4, p2, k2, (p1, k2, p2, k2, p1) k2, p2, k4, p1. 49. K1, p3, RT, LT, p1, (LT, p1, RT, p1, RT) p1, RT, LT, p3, k1. 50. P1, k4, p2, (p1, k2)2x, (p1, k1, p2, k1, p1) (k2, p1)2x, k3, p1. 51. K1, p3, (k1b, p2)2x, (LT, k2, RT) p2, k1b)2x, p3, k1. 52. P1, k3, p1, k2, p1, k3, (p4, k3, p1, k2, p1, k3, p1. 53. K1, p3, LT, RT, p3, (LT, RT) p3, LT, RT, p3, k1. 54. P1, k4, p2, k5, (p2)2x, k5, p2, k4, p1. 55. K1, LT, p2, RT, p2, RT, p1, (RT) p1, LT, (p2, RT)2x, k1. 56. P1, k1, k1, k2, p2, k2, p1, k2, (p2) k2, p1, k2, p2, k2, p1, k1, p1. 57. K1, p1, LT, p1, k2, p1, RT, p2, k1, (now attach 2nd ball of yarn for V neck, from here on work in pat as given using 2 balls of yarn) k1, p2, LT, p1, k2, p1, RT, p1, k1. 58. P1, k2, p1, k1, p2, k1, p1, k2, p2, k1, p1, k1, p2, k1, k2, p1. 59. K1, (LT)2x, k2, (RT)2x, p1, k2, p1, (LT)2x, k2, (RT)2x, k1. 60. P1, k1, p8, k2, p2, k2, p8, k1, p1. 61. K1, p1, LT, k4, RT, p2, k2, p2, LT, k4, RT, p1, k1. 62. P4, 66, P1, k2, p6, k3, p2, k3, p6, k2, p1. 63. K1, p2, LT, k2, RT, p3, k2, p3, LT, k2, RT, p2, k1. 64. P1, k2, p3, LT, RT, p4, k2, p4, LT, RT, p3, k1. 65. K1, p2, LT, RT, p4, k2, p4, LT, RT, p3, k1. 66. P1, k2, p5, k2, p5, p2, k4, p1. 67. K1, p2, LT, k2, RT, p3, k2, p3, LT, k2, RT, p2, k1. 68. P1, k3, p4, k2, p4, k3, p1. 69. K1, p3, LT, RT, p4, k2, p4, LT, RT, p3, k1. 70. P1, k4, k2, p5, k2, p5, p2, k4, p1. 71. K1, p4, RT, p5, k2, p5, RT, p4, k1. 72. P4, 76, P1, k4, p2, k5, p2, k5, p2, k1. 73. K1, p4, k2, p5, k2, p5, k2, p4, k1. 74. K1, p4, RT, p5, k2, p5, RT, p4, k1. 75. K1, p4, RT, p5, k2, p5, RT, p4, k1. 76. P1, k3, p6, k4, p2, k4, p4, k3, p1. 77. K1, p3, RT, LT, p4, k2, p4, RT, LT, p3, k1. 78. P1, k3, p6, k4, p2, k4, p4, k3, p1. 79. K1, p3, k1b, k2, k1b, p4, k2, p4, k2, k1b, p3, k1. 80. P1, k3, p4, k4, p2, k4, p1, k3, p1. 81. K1, p3, LT, RT, p4, k2, p4, LT, RT, k3, p1. 82. P1, k4, p2, k5, p2, k5, p2, k4, p1. 83. K1, LT, p2, RT, p2, RT, p1, k2, p1, LT, p2, RT, p2, RT, k1. 84. P1, k1, p1, k2, p2, k2, p1, k2, p2, k2, p1, k2, p2, k1, p1. **Rep Rows 57-84.**

CLOCK MEDALLION. 28 sts.
Rows 1-33. Same as Clock panel.
Rows 34-56. Same as Clock panel except p all sts outside [7]s on WS rows, kn1 then on RS rows. On chart (left) those Sts are shown in grey, and the medallion sts are shown in black.

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(CONTINUED FROM PAGE 40)



Furthering this practice, in 1903, Hoffmann and Moser founded the Wiener Werkstaette or Viennese Workshop. Its aims: to unite art and design with craft in creating good, simple articles of household use such as furniture, servingware, fabrics, even books (as in binding)! Its decree: that even the more "mundane" things like a chair be given as much thought and effort as a piece of fine art like sculpture.

The new style was noted for its severe rectilinearity, elegant detail, fine workmanship, good proportions, and appropriate use of materials. In later years, this spare simplicity gave way to more curvilinear, fanciful surface design, drawn from complex spirals and flutree patterns (paving the way for the Expressionist movement).

Redefining design. These developments were part of the groundwork for a new definition of design. It used to be that "to design" something, one merely tacked on some embellishment here, a bit of ornament there. Take, for example, the Victorian fuss and frills. The basic garments didn't change much, one sewing pattern was used for a complete wardrobe. Layers of corsets, petticoats, crinoline, and padding created the shape, the actual dress served as a foundation for bows, flowers, fringes, and pleats. Indeed, in order to update her closet, a lady merely had to take off last season's frivolities and refurbish the basic garment with new clutter. Perhaps a new bodice with a different neckline replaced the old, but the skirt was retained.

Vienna was not the first to realize that some things had to give. Other than the desire for something different, what else led to this new tune? A confluence of changes in lifestyle (see *Knitter's* Issue 18, Spring 1990, p.30) social structure, industry, and art (see *Threads* Issue 25, Oct./Nov. 1989, pp.68-69).

Precedents. The Industrial Revolution of the early 19th century made possible the mass production of goods to satisfy the needs of a burgeoning bourgeoisie. The famed William Morris of England,

appalled at the resulting lack of quality, went on a crusade to reform such "immoral practices." Mind you, these products were considered shoddy not so much in their inferior materials as in their "abominable aesthetics." Overly elaborate rugs crowded realistic florals against incongruously stylized scrolls.

The Arts and Crafts Movement was hence formed by 1861 to fight against such complete lack of feeling for the essential unity of design. Trained in art and architecture, Morris, through his firm of Morris, Marshall and Faulkner, Fine Art Workmen in Painting, Carving, Furniture and the Metals, tried to bring back the single vision of a master creator to combat the anonymous mishmash of the machine. In doing so, Morris harkened back to the fine craftsmanship of Medieval Guilds. Unfortunately, this good design was inaccessible to the "average Joe" since Morris' brand of artistic handicrafts did not come cheap. Still, one has to credit good intentions. Henry Cole (civil servant and reformer by constitution) tried to address what he called "art manufactures": things of everyday use, better designed. In his *Journal of Design and Manufactures* he stated "Ornament... must be secondary to the thing decorated, there must be fitness in the ornament to the thing ornamented..."

American architect Louis Sullivan went one step further at the turn of the century (see *Knitter's* Issue 16, Fall 1989, p.42). In a 1892 edition of *Ornament in Architecture* he said "ornament is a mental luxury, not a necessary...it would be greatly for our aesthetic good if we should refrain entirely from the use of ornament for a period of years, in order that our thought might concentrate acutely upon the production of buildings well formed and comely in the nude."

Germany's contribution. Not far from Vienna, in 1919, architect Walter Gropius became the director of a school in Weimar (later moved to Dessau, then Berlin) that would change the face of design for almost all of the 20th century. The Bauhaus school (not to be confused with Swedish Bohus design) aimed to teach the arts and crafts in tandem. Above all, the Bauhaus hoped to marry art to industry, craft to technology. These modernists envisioned a world where things of good, sound, aesthetic value could be affordably enjoyed by all. The machine made it possible. The machine was a friend and a tool to be mastered and put to use for good rather than evil. If mass-produced merchandise was poor, it was the fault of the designer, not the machine. Only a poor workman blames his tools. Perfect and pure utility was beauty unto itself. If something functioned like it was supposed to, there was truth, and no superfluous elements need apply. A new aesthetic was built around the capabilities of new materials and new methods.

Take, for example, the Bauhaus' wear-

ing workshop (one of many different disciplines housed under this roof) featuring Gunta Stöb and Anni Albers (wife of Josef). Always encouraged to experiment, these two pioneers rejected the tradition of cloth that emphasized pictorial imagery. Instead, they focused on material, structure, and color. They wanted to reveal the fundamental structure, or the warp and weft, of the cloth via strong verticals and horizontals. Synthetics and new fibers such as rayon, cellophane, and metallic thread (not uncommon today but revolutionary for then) were incorporated with traditional natural fibers like jute and linen to underscore the contrasting materials and to emphasize their respective functions within the fabric. "The threads... [were] articulated again"—one can plainly see the make-up of the fabric. With no illusions, everything was brought out into the open for all to see. Aided by power looms, cotton chenille, for instance, was mixed with cellophane tape in an auditorium curtain. Sure, there was a beautiful play of textures, but more importantly light was reflected and sound was absorbed. We owe to them the prototypes for our stereo speaker's spanning material, our car upholstery, our dust-repellent wall coverings.

The Bauhaus school offered a program in color theory. Staff luminaries included Russian Wassily Kandinsky (who lived in Munich when he exhibited the first 'non-figurative' or abstract painting), Swiss Paul Klee (who studied with the Cubists in Paris), and Prussian Josef Albers (husband of Anni). The concerns of 'visual music' thru colors and lines, the psychological effects of pure color, the relationship between lines, forms, and colors to each other were investigated, tested, and applied. Thus, bright primary colors and simple geometric shapes were the norm, found in all works throughout the school.

Overview. So there you have it, a history of modern design in a nutshell. Notice how ornament went from being spare and appropriate for the English Arts and Crafts Movement to being abstracted by the Viennese Secessionists to being dispensed with altogether by the Bauhaus. This may be the result of simplification for mass production's sake. One thing is certain, though. Common amongst all these schools of thought was the concept of deliberate, total design.

So what does all this have to do with knitting? If you don't think there's even a remote connection between our craft and all that I've just discussed, let me point out the perpetual battle between machine knitters vs. hand knitters. William Morris would definitely side with the hand and Walter Gropius with the machine. In the true spirit of this article, I would say to each their own advantages, and it's up to us as designers to use them accordingly.

Still unconvinced about drawing parallels here? What about the advent of new materials altering our knitting? The most

resolute wool proponent, EZ, even advocates nylon for sock heels and toes. How many of us elasticize or spandexize our ribbings? Aren't there advantages to the many blends of natural and synthetic fibers in our marketplace today?

As designers, we're encouraged to draw inspiration from art, nature, etc. How about inspiration from other design media? Why not try inspiration from concepts and ideas, doctrines culled from analysis and reasoning?

At times, one needs to take a step back and ask oneself what it really means to design. This column, after all, is devoted to the topic. Specifically, we're concerned with knitting design. Yet here, I've chosen to focus on design in general, extracted from other disciplines. That's because these principles can be put to use whether you're blowing glass or throwing vases or hammering jewelry or building houses.

Theory and practice. Ask yourself this series of questions: What are you making? What is it used for? How is it used? What are the characteristics of your materials? Are the materials well suited for this goal? What are your stitches or techniques? How can these traits be used to best advantage?

Some answers are ludicrously obvious. If you wanted a summer camisole, would mohair fill the bill? If you wanted a winter coat, should you employ lace patterns? Some answers require more thought. What are your colors? Why these colors? How are they combined? How do they affect your pattern if used in varying places? Why this pattern? How do the patterns, colors, and materials affect the overall garment?

Some answers are purely intuitive, you just *feel* that it's right or you just like it. Some answers are just plain practical: 'I want to use this up' or 'I got it on sale' or 'this is all I have.' Nevertheless, just posing the questions provokes thought.

All too often, I see or hear the word design used in this context: 'the design area is at the center of the work...' or 'the design should be worked in a contrasting color and not exceed 32 stitches and 44 rows...' Even I find myself guilty from time to time of making this semantic faux pas. Never mistake a 'motif' or a 'pattern' or a 'picture' for a design. In light of how design has evolved, an updated definition would read: a) the arrangement of elements that make up a work, b) the process of selecting the means & contriving the elements, steps, & procedures for producing what will adequately satisfy some need, c) the drawing up of specifications as to structure, forms, positions, materials, texture, accessories, decorations in the form of a layout for setting up, building or fabrication.

Even worse (just another one of my pet peeves, pardon my demagoguery) is: 'choose a plain, simple shape so as not to interfere with the design.' Interfere with the

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design?? Anarchy! Okay, try this series of questions: What is the relationship between the pattern and the shape of the garment? Is the shape incidental or do the pattern and garment work with one another?

Here's a fun exercise to test some of these questions. Use graph paper as a standard basis, 4 or 6 squares to the inch is an ideal format. Draw out your garment schematics or measurements where every square or box = 1". You now have a shape to experiment with. Using different colored construction paper, cut out various shapes (triangles, circles, parallelograms, etc.) and lay them down on your drawing. Rearrange them and find one that satisfies your visual inclinations or one that looks 'correct' to you. Color in your garment background with a different color. How do the construction paper pieces look now? Redraw a different garment shape, perhaps an A-line or a fitted hour-glass. What does this do to the appearance? Enlarge your garment to make it oversized or loose-fitting. What's the effect now? More often than not, you probably need to rearrange the colored shapes with each ensuing garment change to make it look 'right.'

The garment shape or outline or silhouette, in art terms, can be referred to as form. Within your form, the various placements of shapes and colors and patterns are known as composition (sometimes the shapes making up the composition can be viewed as forms as well, forms within the form of the silhouette). Each one of these elements should work with the others as well as with all the rest of the elements (materials, stitches, etc.) to create a satisfying, cohesive 'whole.' Sometimes the goal is to acquire a ski sweater. Sometimes the goal is to just look slimmer (see *Knitter's* Issue 22, Spring 1991, p.18). Other times the goal is to create a mood piece evoking folklore or glamour or whatever. Often the intent can be to do all of the above or a combination thereof. The colors, lines, textures, compositions, scales, balances, harmonies, and proportions of 'art' and the materials, stitches, constructions, fit, and structures of 'craft' are your means to the ends.

Just as the means justify the ends, so can the ends justify the means. You can work either backward or forward. If, when playing around with design elements, you chance upon a direction, go for it. Yoshimi Kihara seems to possess a total understanding of true design judging from her fabulous article in *Threads* Issue 33, June/July 1991, p.46. She refers to this as a "synthesis...between the parts and the whole."

Don't just sit there, do something. I could have 'lifted' some of the motifs and 'plastered' them onto a sweater, but that would have undermined the fundamental principles of the Modern Movement. Exposing total design, I needed to think everything through. I hate to use the expression 'form and function.' It almost

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seems like a clichéd catchall now, but how better to describe the relationship between what something does to how it looks?

For example, in *Knitter's* 14, the Spring '89 Cardigan issue, I experimented with a 'knot stitch' technique and found it looked almost floral because it wrapped around itself like a rose and popped out. Imbued with a contrasting color and embroidery, the 3-D form of these knot stitch roses not only embellished the sweater but also functioned as buttons!

With the Avant-garde cardigan, I took visual inspiration from the tapestry upholstery fabrics of Josef Hoffmann and Hans Völlmer. Small geometrics serve as backdrop to abstractions from nature. In reducing objects such as flowers to their most basic shapes, the garment as a whole became the central focus, not the fussy details in the motif. Classic Elit's 'Paisley' is a marvelous mix of old and new materials: wool and rayon bridge the gap between traditional and modern. Its colors evoked this rich Viennese era and the unbelievable sheen likened the fabric to that of Hoffmann's (no, I did not want it to look like a chair, I just wanted to create the feeling of a sturdy yet refined fabric for Fall).

Creating the geometrics was easy; I employed an all-over jacquard (or fair-isle) fabric. The curvy parts were trickier. I could have duplicate stitched some wavy lines but this is where the limitations of knits are woefully evident. In the 'grid' of construction, each stitch and each row restricts movements outside of this straight alignment. (Some will argue for cables or traveling stitches but they just change alignment positions and are still stuck in the same old vertical ups-and-downs). That's where embroidery comes in. If jacquard knitting is likened to computer graphics, embroidery can be seen as freehand drawing, smoothing over the rigid axes independently.

I had to give my geometric pattern a particular form, then, so that it could function as a guide for very easy embroidery to be added afterward. The placement of the embroidery told me what my geometric pattern should look like. The results can be viewed as perhaps abstracted or simplified tulips. Patterns were added

to rhyme with this shape—larger scaled tulips turned upside down. Small French knots complete this planned progression of large into small into total fadeout, letting the background take over for a while. The form or silhouette of the garment and the function of the garment was the paramount consideration. A full cardigan needed to be a tad full for layers underneath. Fullness was a necessity to compensate for the thickness of the fabric as well. I didn't feel the cut of set-in sleeves upset my geometric pattern. There were enough curves suggested by my embroidery and a little 'curve out' on top wasn't necessarily an anomaly.

Postmodern postscript. Despite the Bauhaus' noble faith in pure function as a satisfying end unto itself, the truth of the matter is function can also be frankly ugly. One just has to look at the ill-begotten glass boxes in cities across the country to see what bad bastardizations the 'International Style' ended up spawning. In terms of clothing, a burlap potato sack would function to cover our bodies just as well as a fully-fashioned silk chemise. But which would you choose? Architect Robert Venturi's book, *Complexity and Contradiction*, addresses the problems inherent in the 'less is more' tenet. His resort was 'less is a bore.'

As much as I appreciate, admire, and attempt to apply most of the dictates from the Modern Movement to my work, I'm not fully convinced of all aspects. I take from the best of each 'phase.' I'm not interested in mass production. I'd like to think of my creations as unique. From time to time, I find irresistible a pompon or froufrou or knickknack. In this respect I favor William Morris' approach. When the need for instant gratification strikes and I take to my machines (they help me 'spread the material wealth'—see Cliff's *Study in Geometry*, p. 65), I look to the Bauhaus. I don't put any less thought into the design though, whatever the method. I will never sacrifice detail, either. After all, Bauhaus architect Ludwig Mies van der Rohe said "God is in the details." I don't slavishly follow anyone particular school of thought so much as I embrace the modernist sensibility of complete design. ■



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to beg of thumb) have been completed, mark thumb sts as follows:

Thumb rnd: Sl first 2 sts on first ndl of rnd (Ndl 1) to RH ndl. With waste yarn, knit the next 11 sts; sl the last 3 sts on Ndl 1 to RH ndl. Slide all 16 sts just slipped or knit with waste yarn to other end of same ndl and knit across with mitten wool. Finish rnd. Cont in pat until mitten meas 6" from cuff (ODL to top of little finger), ending after Rnd 5.

Mitten shaping: After Rnd 1. *K1, SSK, knit to last 3 k sts on ndl, k2tog, k1; rep from* once. Keeping in pat on Ndls 3 and 4, rep Rnd 1 until 22 sts rem. Place 11 sts of palm on one ndl and 11 sts of pat on 2nd ndl, break yarn leaving a 10" tail. Graft sts tog to close mitten.

Thumb: Holding mitten upright and starting at R edge, remove waste yarn. Arrange 6 loops on ea of 4 ndls: the 22 from waste yarn and an extra loop picked up at each end of thumb. Knit 4 rnds. **Rnd 5:** Slip first st to RH ndl without working, knit to last st on Ndl 2, SSK with first st on Ndl 3. Knit to last st on Ndl 4, SSK with first st on Ndl 1; 22 sts. **Rnd 6-7-8:** Knit. **Rnd 9:** Rep Rnd 5. Place 5 sts on ea ndl; 20 sts.

Knit even for desired length of thumb less 1". Dec top of thumb as follows: **Rnd 1.** *SSK, k1, SSK; rep from*; 12 sts. **Rnd 2.** Knit. **Rnd 3.** *SSK, k1; rep from*; 8 sts. **Rnd 4.** *SSK, rep from*; 4 sts. Break off yarn leaving 10" tail. Run tail thru rem 2 sts and draw up tightly. Fasten ends. **L mitten:** Work as for R glove to rnd for thumb marking.

Thumb rnd: Knit across Ndl 1, sl first 3 sts on Ndl 2 to RH ndl, k next 11 sts with waste yarn, sl last 2 sts on Ndl 2 to RH ndl, slide these same 16 sts to other end of same ndl and knit across with mitten wool. Finish as for R mitten.

Guernsey hat: With size 2 circ ndl CO 132 sts, join, place marker. Work in k2, p2 rib for 6", inc 3 sts evenly spaced on last rnd; 135 sts. Change to size 3 circ ndl.

Pattern: **Rnd 1.** *K2l, p1, k4, p1; rep from* 4x more; 135 sts. **2.** *Krb, p19, krb, p1, 2/2RC, p1; rep from*; **3.** *K1, (p1, k1)9x, p1, k1, p1, k4, p1; rep from*; **4.** *Krb, (p1, k1)9x, p1, krb, p1, 2/2RC, p1; rep from*; **5.** *K1, p1, k17, p1, k1, p1, k4, p1; rep from*. Work Rnds 2-5 for 4" ending with Rnd 2.

Shaping crown: **Rnd 1.** *SSK, (k1, p1)8x, k1, k2tog, p1, k4, p1; rep from*; 125 sts. **2.** Krb (take care to go into the decreased stitch also), (k1, p1)8x, k1, krb, p1, 2/2RC, p1; rep from*. **3.** *SSK, k15, k2tog, p1, k4, p1; rep from*; 115 sts. **4.** Krb, p15, krb, p1, 2/2RC, p1; rep from*. **5.** *SSK, (k1, p1)6x, k1, k2tog, p1, k4, p1; rep from*; 105 sts. **6.** *Krb, (k1, p1)6x, k1, krb, p1, 2/2RC, p1; rep from*. **7.** *SSK, k11, k2tog, p1, k4, p1; rep from*; 95 sts. **8.** *Krb, p11, krb, p1, 2/2RC, p1; rep from*. **9.** *SSK, (k1, p1)4x, k1, k2tog, p1, k4, p1;

rep from*; 85 sts. **10.** *K1b, (k1, p1)4x, k1, krb, p1, 2/2RC, p1; rep from*. **11.** *SSK, k7, k2tog, p1, k4, p1; rep from*; 75 sts. **12.** Krb, p7, krb, p1, 2/2RC, p1, rep from*. **13.** *SSK, (k1, p1)2x, k1, k2tog, p1, k4, p1; rep from*; 65 sts. **14.** *Krb, (k1, p1)2x, k1, krb, p1, 2/2RC, p1; rep from*. **15.** *SSK, k3, k2tog, p1, k4, p1; rep from*; 55 sts. **16.** *Krb, p3, krb, p1, 2/2RC, p1; rep from*. **17.** *SSK, k1, k2tog, p1, k4, p1; rep from*; 45 sts. **18.** *Krb, k1, krb, p1, 2/2RC, p1; rep from*. **19.** *SH, k2tog, pssso, p1, k4, p1; rep from*; 35 sts. **20.** *K1 (catching the 2 decreased sts of previous rnd), p1, 2/2RC, p1; rep from*.

The next rnd will eliminate the purls ea side of the cables. **21.** *K1, k2tog, k2; rep from*; 25 sts. **22.** *Krb, k4, p1; rep from*. **23.** *SSK, k3; rep from*; 20 sts. **24.** *SSK, k2; rep from*; 15 sts. **25.** *SSK, k1; rep from*; 10 sts. **26.** *SSK, rep from*; 5 sts.

Break off wool leaving 8" tail. Run tail through 5 rem sts and draw up tightly. Fasten ends. Steam mittens and hat lightly into shape.

Aran gloves and hat

Materials: A. Sport weight wool; 2 skeins for gloves, 3 skeins for hat. B. Small amount of waste thread of same weight. C. Size 2 double pointed needles (set of 5). D. Size 4 circular needle 24" length, 16" length, and set of 5 double pointed nids. E. Tapestry needle. **Gauge:** 8 sts and 10 rows equal 1" over St on size 2 nids. 8 sts and 10 rows equal 1" on size 4 nids.

Notes: 1. Be sure to knit a glove first so you can work the pattern in the round before you attempt the hat, which presents the same pattern worked in back-and-forth method. 2. Charts and a list of abbreviations are on p. 11. For methods of working twisted and traveling stitches, refer to *Choices*, pp. 60-61.

R glove cuff: With size 2 dpn, CO 60 sts and join. Arrange 15 sts on ea of 4 ndls. **Rnd 1, 2, 4.** *P1, k2, p1, k1b; rep from*. **3.** *P1, RT, p1, k1b; rep from*. Rep Rows 1-4 for rib pat. Work in rib pat until cuff meas 2" from beg, inc 4 sts evenly spaced on last rnd; 64 sts, 16 sts on ea ndl.

Body of glove: **Rnd 1.** K32, p2, k4, p1, k1, p7, k2b, p7, k1, p1, k4, p2. **2.** K32, p2, 2/2RC, p1, krb, p6, RT, LT, p6, krb, p1, 2/2LC, p2. **3.** K32, p2, p1, k1, p5, PRT, k2b, PLT, p5, k1, p1, k4, p2. **4.** K32, p2, 2/2RC, p1, krb, p4, PRT, RT, LT, PLT, p4, krb, p1, 2/2LC, p2. **5.** K32, p2, k4, p1, k1, p3, PRT, p1, k4b, p1, PLT, p3, k1, p1, k4, p2. **6.** K32, p2, 2/2RC, p1, krb, p2, PRT, p1, PRT, k2b, PLT, p1, PLT, p2, krb, p1, 2/2LC, p2. **7.** K32, p2, k4, p1, k1, (p2, k1)6x, p1, k2b, p1, (k1b, p2)2x, k1, p1, k4, p2. **8.** K32, p2, 2/2RC, p1, krb, p2, B, p1, PRT, p1, k2b, p1, PLT, p1, B, p2, krb, p1, 2/2LC, p2. **9.** K32, p2, k4, p1, k1, p4, k1b, p2, k2b, p2, k1b, p4, k1, p1, k4, p2. **10.** K32, p2, 2/2RC, p1, krb, p4, B, p2, k2b, p2, B, p4, krb, p1,

2/2LC, p2. Rep Rnds 1-10 for pat. Work until 26 rnds of pat completed.

Thumb placement rnd: **Rnd 1.** Slip the first 2 sts. With waste yarn, k the next 11 sts, sl rem 3 sts. Slide all 16 sts just slipped or knit with waste yarn to the other end of same ndl and knit across with the glove yarn. End off waste yarn. Finish rnd, continue in est pat until there are 4 complete rows.

Dec rnd: K7, SSK, k14, k2tog, k7, p2, k4, p1, k1, p3, p2tog, p2, k2b, p2, p2tog, p3, k1, p1, k4, p2; 60 sts.

Separating for fingers: KS and sl next 3 sts to Ndl 1, put next 44 sts onto a holding thread, sl the 3 sts at end of Ndl 1 back onto LH ndl and knit with Ndl 2, cast 2 sts onto end of Ndl 2, with Ndl 3 CO 2 more sts, and knit 3 of the rem 8 sts with Ndl 4 knit the last 5 sts, join. There are now 20 sts on 4 ndls for index finger.

Index finger: Beginning of rnd is between Sts of palm and patterned sts (between Ndls 1 and 4). K 4 rnds. **Rnd 5.** *K1, k2tog, k7; rep from*; 18 sts. **Rnd 6-13.** Knit. **Rnd 14.** *K1, k2tog, k6; rep from*; 16 sts. Knit even on 16 sts until finger is 1/2" less than desired length.

Fingertip shaping: **Dec rnd 1.** K1, k2tog, k3, SSK, k1, k2tog, k3, SSK; 12 sts. **Dec rnd 2.** K1, k2tog, k1, SSK, k1, k2tog, k1, SSK; 8 sts. Place first 4 sts on one ndl, place last 4 sts on 2nd ndl. Cut yarn leaving an 8" tail. Graft end of index finger together (see *School*, p. 91). End off securely. Bury ends.

Thumb: Remove waste yarn exposing 22 sts, hold glove fingers up. Starting at the lower R edge of thumb, pick up the sts as follows: Ndl 1: 5 sts, Ndl 2: 5 sts, Ndl 3: 8 sts, Ndl 4: 6 sts.

Attach yarn at the starting point, pick up 2 sts to the R of Ndl 1 in the space between Ndls 1 and 4, k across 7 sts, k across Ndl 2, picking up 2 sts at the end, pick up 1 more st with Ndl 3 and k the next 6 sts, k across Ndl 4, picking up 1 st at the end; 28 thumb sts divided onto 4 ndls.

Rnd 2. K2tog, k to last 2 sts on Ndl 2, SSK, k2tog, k to last 2 sts. SSK; 6 sts on ea Ndl. **Rnds 3-5.** Knit. **Rnd 6.** Knit across Ndls 1 and 2 to last 2 sts on Ndl 3, SSK, finish rnd. **Rnds 7-9.** Knit. **Rnd 10.** Knit to first 2 sts on Ndl 4, k2tog, finish rnd. **Rnds 11-13.** Knit. **Rnd 14.** Rep Rnd 6. **Rnds 15-17.** Knit. **Rnd 18.** Rep Rnd 10. **Rnd 19.** Knit. Transfer first st on Ndl 1 to Ndl 4. Transfer last st on Ndl 2 to Ndl 3; 5 sts on ea ndl. Knit 5 rnds.

Thumb tip shaping: **Rnd 25.** *K1, k2tog, k to last 2 sts of next ndl, SSK; rep from*. **Rnd 26.** Rep Rnd 25. **Rnd 27.** Rep Rnd 25; 8 sts. Put first 4 sts onto one ndl. Put last 4 sts onto 2nd ndl. Cut yarn leaving 8" tail, graft sts tog. Fasten ends.

Middle finger: Transfer first 8 sts on holding thread to ndl (palm side), transfer last 8 sts on holding thread to ndl (pat side). Keep rem 28 sts on holding thread for last 2 fingers. Attach yarn in center of

sts CO for index finger, with Nd1 1 pick up 2 sts on Index finger CO, k4 sts on palm side of glove; with nd1 2 k next 4 sts and CO 2 sts; with Nd1 3 CO 2 sts, k4 sts from patterned side; with Nd1 4 knit last 4 sts on pat side and pick up 2 more sts along CO for index finger, join; 6 sts per nd1. **Rnd 1.** Knit. **Rnd 2.** K10, SSK, k10, SSK; 22 sts. **Rnds 3-8.** Knit. **Rnd 9.** K9, SSK, k9, SSK; 20 sts. **Rnds 10-15.** Knit. **Rnd 16.** K3, transfer last st to Nd1 2, k5. With Nd1 3 knit 5, transfer last st to Nd1 4, k5; 5 sts on ea nd1. Knit even until middle finger is $\frac{1}{2}$ " less than desired length. Shape tip as for other fingers grafting ends toe when 8 sts rem.

Ring finger: Transfer first 7 sts on holding thread to a ndl, transfer last 7 sts on holding thread to a 2nd needle. Rnd 4 sts on holding thread are for little finger. Attach yarn in center of sts CO for middle finger. **Setup rnd:** N1: pick up 2 sts on middle finger CO; k4; 6 sts. N2: 2; k3 CO 2 sts; 5 sts. N3: 3; CO 2 sts; k4; 6 sts. N4: k4; pick up 2 more sts on middle finger CO; 5 sts. Join: 22 sts. **Rnd 1.** Knit. Rnd 2, K9, SSK, k9; SSK; 20 sts. K 6 rnds even. **Rnd 11.** K8, SSK, k8, SSK; 18 sts. K 4 rnds even. **Rnd 16.** K7, SSK, k7, SSK; 16 sts. K even until $\frac{1}{2}$ " less than desired length. Shape finger tip as for other fingers until 8 sts rem. Graft

Little finger: Pick up rem 14 sts on holding thread. Join yarn in center of CO sts of the ring finger. **Setup rnd:** Nd1 1; pick up 2 sts, k3, Nd2 2; k4, Nd3 3; k5, Nd4 4; k2, pick up 2 sts; 18 sts. Knit even for 7 rnds. **Rnds 8-12:** K7, SSK, k7, SSK; 16 sts. **Rnds 9-12:** Knit. **Rnd 13:** K6, SSK, k6; SSK; 14 sts. **Rnds 14-16:** Knit. **Rnd 17:** K3, SSK, k3, SSK, k even to desired length. Dec as for other fingers until 8 sts rem; graft. Turn glove WS out and fasten ends.

I. glove. Work cuff as for R glove. **Rnd 1 of pat:** P2, k1, p1, k1, p7, k2b, p7, k1, p1, k4, p2, k32. Work as for R glove, but always ending rnds with k32. When 26 pat rnds are completed, work thumb placement rnd as follows: Work 1 pat placement rnds 1; 2, k across; Nd1 3, sl next 3 sts. k next 11 sts with waste yarn, sl last 2 sts. End off waste yarn, with glove yarn k across all sts of Nd1 4. Cont in pat until 4 pats are complete. Work all fingers as for R glove, reversing any shaping.

Aran bouquet. With larger circ. rdl, CO 82 sts with waste yarn. End off and join spines yarn. Knit across. **Row 1.** (WS) K1, p1, k1, *p4, k1, p1, k7, p2b, k7, p1, k1; rep from * 2x, end p4, k1, p1, k1. **2.** P1, M1, k1r, p1, k1, *p4, k1, p1, k7, p2, k7, p1, k1; rep from * 2x, end 2/P2C, p1, k1r, p1, k1, p1, k1; rep from * 2x, end 2/P2C, p1, k1r, M1, p1; 84 sts. **3.** K2, p1, k1, *p4, k1, p1, k5, P1C, p2b, P2C, k5, p1, k1; rep from * 2x, end p4, k1, p1, k1. **4.** P1, M1, p1, k1r, p1, k1, *p4, k1, p1, k5, 2/P2C, p1, k1r, p1, P1C, k1, P1C, p4, k1r, p1; rep from * 2x, end 2/P2C, p1, k1r, p1, M1, p1; 86 sts. **5.** K3, p1, k1, *p4, k1, p1, k3, P1C, k1, p4b, k1, P1C, k1, p1; rep from * 2x, end p4, k1, p1, k1.

k3. & PI, M1, p2, k2b, pl, *2/28C, pl, k2b, p2, PRT, pl, PRT, k2b, PLE, pl, PLE, p2, k2b, pl; rep from* 2x, end of 2/28C; pl, k2b, p2, M1, pl; 88 sts. **7.** K4, pl, k1, *p4, kl, pl, (k2, pl)b2x, kl, p2b, kl, (pl)b k22ix, pl, kl; rep from* 2x, end p4, kl, pl, k4. **8.** PI, M1, p3, k2b, pl, *2/28C, pl, k2b, p2, 8, pl, PRT, pl, k2b, pl, PLE, pl, 8, p2, k2b, pl; rep from* 2x, end 2/28C; pl, k2b, p3, M1, pl; 90 sts. **9.** K5, pl, k1, *p4, kl, p4, kl, p2b, k2, p2b, k2, p2b, k4, pl, kl; rep from* 2x, end p4, kl, pl, k4. **10.** PI, M1, p4, k2b, pl, *2/28C, pl, k2b, p4, 8, p2, k2b, p2, 8, p4, k2b, pl; rep from* 2x, end 2/28C; pl, k2b, p4, M1, pl. CO 3:95 sts. **11.** K1, pl)b, k7, pl, k1, *p4, kl, pl, k7, p2b, k7, pl, kl; rep from* 2x, end p4, kl, pl, k6. CO 3:98 sts. **12.** PI, LT, p6, k2b, pl, *2/28C, pl, k2b, p6, RT, LT, p6, k2b, pl; rep from* 2x, end 2/28C; pl, k2b, p6, RT, pl. **13.** K1, pl)b PRT, k5, pl, kl, *p4, kl, pl, k5, PLE, p2b, PRT, k5, pl, kl; rep from* 2x, end p4, kl, pl, k5, PLE, p2b, kl. **14.** PI, LT, PLE, p4, k2b, pl, *2/28C, pl, k2b, p4, PRT, RT, LT, PLE, p4, k2b, pl; rep from* 2x, end 2/28C; pl, k2b, p4, PRT, RT, kl, pl. **15.** K1, p2b, kl, PRT, k3, pl, kl, *p4, kl, pl, k3, PLE, kl, p2b, kl, PRT, k3, pl, kl; rep from* 2x, end p4, kl, pl, k3, PLE, kl, p2b, kl. **16.** PI, pl)b, PLE, pl, PLE, p2, k2b, pl, *2/28C, pl, k2b, p2, PRT, pl, PRT, k2b, PLE, pl, PLE, p2, k2b, pl; rep from* 2x, end 2/28C; pl, k2b, p2, PRT, pl, PRT, k2b, pl, kl, pl. **17.** K1, pl)b, kl, (pl)b k22ix, pl, kl, *p4, kl, pl, (k2, pl)b2x, kl, p2b, kl, (pl)b k22ix, pl, kl; rep from* 2x, end p4, kl, kl, (k2, pl)b2x, kl, pl)b, kl. **18.** PI, kl)b, pl, PLE, pl, 8, p2, k2b, pl, *2/28C; pl, k2b, p2, 8, pl, PRT, pl, k2b, pl, PLE, pl, 8, p2, k2b, pl; rep from* 2x, end 2/28C; pl, k2b, p2, 8, pl, PRT, pl, kl)b, pl. **19.** K1, pl)b, k2, pl)b, k4, pl, kl, *p4, kl, pl, k4, pl)b, k2, p2b, k2, pl)b, kl, pl, kl; rep from* 2x, end p4, kl, pl, k4, pl)b, k2, pl)b, kl. **20.** PI, kl)b, p2, 8, p4, k2b, pl, *2/28C, pl, k2b, p4, 8, p2, k2b, p2, 8, p4, k2b, pl; rep from* 2x, end 2/28C; pl, k2b, p4, 8, p2, kl)b, pl. Rep Rows 11-20 2 more times with these changes to Row 11—omit the 3 CO sts and end with p4, kl, n1, k7, n1b, kl.

When the total of 40 rows have been completed, CO 22 sts at the end of Row 40; 120 sts. Join. Slip first st, place marker, and work in rnds for rounds. Change to 16" st: 4 rnd. **4nd.** **41.** K1b, p7, *k1, p1, k4, p1, sl, p7, k2b, p7; rep from * 3x. **4nd.** k1, p1, k4, p1, k7, p1, k1b. **42.** *1b, p6, krl, p1, 2/2RC, p1, krl, p6, RT; rep from *. **43.** *K1b, P1b, p5, k1, p4, k1, p1, k1, p5, PRT, k1b; rep from *. **44.** *1b, P1b, p4, krl, p1, 2/2RC, p1, krl, p4, PRT, RT; rep from *. **45.** *K2b, p1, P1b, p3, k1, p1, k4, p1, k1, p3, PRT, p1, k2b; rep from *. **46.** *K1b, P1b, p1, P1b, p2, krl, p1, 2/2RC, p1, krl, p2, PRT, p1, PRT, krl; rep from *. **47.** *K1b, p1, (k1b, p2)2x, k1, p4, p1, k1, (p2, k1b)2x, p1, k1b; rep from *. **48.** *K1b, p1, P1b, p1, p1, p2, krl, p1, 2/2RC, p1, krl, p2, p1, PRT, p1, k1b; rep from *. **49.** (See rnd) *K1b, p2, k1b, p3, k2b, p1, k4, p1, SSK, p3, k1b, p2, k1b; rep from *. **110sts.** 50. *K1b, p2, p3, krl (catch dec st from previous row) when inserting nd

into row below; p1, 2/2RC, p1, ktrb, p3, 6, p2, k1b; rep from*; 55. (Oec rnd 2) *K1b, p5, k2b; rep from*; 51. (Oec rnd 2) *K1b, p5, k1b; rep from*; 100 sts. **52.** *LT, p4, ktrb, p1, 2/2RC, p1, ktrb, p4, RT; rep from*; 53. (Oec rnd 3) *K1b, PLT, p2, k2trg, p1, k4, p1, SSK, p2, PRT, k1b; rep from*; 90 sts. **54.** *LT, PLT, p1, ktrb, p1, 2/2RC, p1, ktrb, p1, PRT, RT; rep from*; 55. (Oec rnd 4) *K2b, p1, sl 1 st to cn to front, p1, knit st on cn to knit with ktrb, p1, k4, p1; sl next st as if to knit, put next st on cn to back, sl next st as if to knit, knit both slipped sts tog through back of loops (SSK), p st from cn, p1, k2b; 80 sts. **56.** *K1b, PLT, p1, ktrb, p1, 2/2RC, p1, ktrb, p1, PRT, k1b; rep from*; 80 sts. Change to size 4 dpn, placing 20 sts on ea ndl. **57.** (Oec rnd 5) *K1b, p1, k1b, k2trg, p1, k4, p1, SSK, k1b, p1, k1b, rep from*; 70 sts.

Note: The number of sts on ea rnd may vary because of decreases. This makes it necessary to move sts from one rnd to another. This does not matter so long as beginning of rnd is marked and stays in the same place.

58. *11, k1b, k1b, pl, 2/2RC, pl, k1b, k1b, k1; rep from*. **59.** (Dec rnd 6) *K1b, k2, k2tog, pl, k4, pl, SSK, k, k1b; rep from*; 60 sts. **60.** *P2, k1b, pl, 2/2RC, pl, k1b, pl, k1, pl, SSK, pl; rep from*; 50 sts. **61.** (Dec rnd 7) *P1, k2tog, pl, k4, pl, 2/2RC, pl, k1, pl; rep from*. **62.** *P1, k1, pl, 2/2RC, pl, k1, pl; rep from*. **63.** (Dec rnd 8) *K2tog, pl, k4, pl, SSK; rep from*. 40 sts. Slip first st as if to knit onto 4th rnd. **64.** (Dec rnd 9) *P1, 2/2RC, pl, SSK, rep from*; 35 sts. Next rnd eliminate pur1 sts on ea side of cables. **65.** *K1b, k2tog (p st and first st of cable), k2, SSK (last st of cable and p st); 25 sts. **66.** *K1b, k4 sts of cable; rep from*. **67.** *K2tog, k3; rep from*. 20 sts. **68.** *K2tog, k2; rep from*; 15 sts. **69.** *K2tog, k1; rep from*; 10 sts. **70.** K2tog around: 5 sts. Cut yarn leaving a 5" tail. With tapestry ndl run the tail through rem 5 sts. Draw up tightly and secure. Fasten ends.

Brim: Remove waste thread from front of bonnet. With larger circ rnd pick up and knit the 81 open loops, pick up 45 sts along the side and around to center back of neck, pick up 45 sts from center back of neck and along the other side to beg of rnd. Place marker and join; 170 sts. **Rnd 1.** Purl. Work in *Cable rib pat* as for cuff of gloves for 2", end with Rnd 4.

Turning ridge rnd 1: *K2tog, yo, SSK, yo, SSK, yo, k2tog, yo, k2tog, yo; rep from*. Rnd 2: Purl.

Work in St st until brim meas 14" from turning ridge. *Next rnd:* K89, k2tog, yo, k69, yo, SSK, k8. Knit 1 rnd and 80. Fold brim at turning ridge and st in place along picked-up sts at beg of brim.

Cord: Make a cord 47" long (4-cord, twisted rope, or spool knitting). Use enough strands in the cord to have a finished cord approx 1/2" in diameter. Run cord through brim from one eyelet to the other. Hat may be worn forwards, backwards or and with brim up or down. ♣

The call of the cuckoo

(Continued from p. 2)

The childhood Arnold is remembering in the hilly, heavily forested Bavarian countryside, echoed with the call of the cuckoo. "When I was young, Munich was a dreamy little big town to grow up in. Bavaria at that time had a king — a very nice one, King Louis III — and the atmosphere was peaceful: there were no automobiles in those days: all traffic, heavy and light, was by horse-drawn carriage.

"I remember the *Postillon* (mail-carriers) with their little patent leather hats, blue jackets, white leather breeches, black knee boots, and the small, yellow post wagon, with a pony in front. The trolleys were light blue, and so was the sky, and the clouds were white... the Bavarian colors!

"My governess took me down the street once, and she said, 'Go, quickly, and shake the king's hand.' The king walked around on the streets! He was a very easy-going guy with a white beard, and I shook his hand. It was a good time..."

These were Arnold's early years, just before WWI. As a 5-year-old he made his first trip to the Munich Opera with his aunt, who also had a lovely place on the Chiemsee, the biggest lake in Bavaria. "It has 3 islands: one is called the *Herreninsel* (Man's Island) because there was a monastery on it in the old days. Another, *Fraueninsel* (Woman's Island); there is a nunnery on it yet today. And the third island is the *Krautinsel* (Cabbage Island) where the nuns still grow their vegetables.

"My aunt's estate on the mainland looked out on the three islands. In those days, that lake was absolute paradise: no traffic, a few boats and fishermen, and there was a steamer 3 times a day.

"Then came the War. I went to the country school for a whole year because you could still get something to eat in the country. In the cities it was very difficult. I got acquainted with the Bavarian Uplands, with its farm population, its



Winterstrümpfe stockings (above) and Berchtesgadner Joppers — Elizabeth & Arnold Zimmermann with daughter Meg Swansen.

habits and customs. The men wore gray Alpine jackets with green oak leaves embroidered on the lapels and long gray pants with a green stripe along the side — the famous *lederhosen* were, in those days, worn in the mountains, not in the Uplands.

"The *lederhosen* were made of chamois leather, later from stag leather, and they had a button on the side. People always wondered what the button was for, thinking that it was just an ornament. Actually, that button was for *Winterstrümpfe*, which were woolen stockings snugly fitted up to the knee, then increased like mad to be worn over the *lederhosen* — and hooked on that button!

"The farm women were completely self-sufficient: they grew flax, retted it in the creeks, combed it on steel combs, spun it, wove it, and made linen shirts for the men.

"And they knit: I had an aunt in the Alpgavian Mountains who knitted a pair of stockings for me from unwashed, unbleached sheep's wool — they were

practically waterproof! All the lanolin was still in them.

"The country people divided the year by festivals or feast days, not by the calendar: '3 weeks before Easter,' they'd say.

On these festival days the country people would dress up: the women would wear, not the dirndls that came later, but long, silken skirts and blouses, embroidered aprons, and stiff hats with two wide silk bands coming down the back. And the lovely *Berchtesgadner Jopper* — that's the real Bavarian expression, [Button-Bustling Bavarian] — for those lovely little short knitted jackets named after the famous spot in Bavaria, quite a way into the mountains, near the Königssee, a beautiful lake. The jackets were discovered by summer guests who brought them into the rest of Bavaria and Germany [And now the world: see p. 32 for Meg Swansen's version]."

Enjoy Alpine Knits, while Arnold and I enjoy his favorite Alpine dessert: *apfelfruttl*.

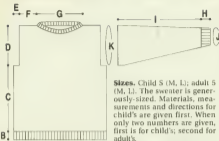
Alexis Xenakis
Publisher

Alexis

P.S. Are you going to *Knitter's Fair*? Over 500 knitters have registered — so far! For Fair & STITCHES updates, see p. 100.

Knitter's CHART: Needle sizes

American	0	1	2	2	3	4	5	6	7	8	9	10	10½	11	13	15
UK metric range	2	2½	2¾	3	3¼	3½	3¾	4	4½	5	5½	6	6½	7½	8	10
European metric range	2	2½	2½	3	3½	3½	3½	4	4½	5	5½	6	6½	7½	8	10



Sizes. Child S (M, L); adult S (M, L). The sweater is generously-sized. Materials, measurements and directions for child's are given first. When only two numbers are given, first is for child's; second for adult's.

Knitted measurements. A. 25" (34", 41"); 45" (50", 55") B. 2 1/2" (4") C. 10 1/2" (11 1/2, 13 1/2); 16 1/2" (17, 18") D. 5 1/2" (6", 7 1/2") E. 9 (9 1/2, 10") F. 1 (1 1/4, 1 3/4); 1 1/4" (1 3/4, 3 1/4, 5 1/2); 6 (6 1/4, 7 1/4") G. 6" (7", 8 1/4"); 8 1/2" (9, 10") H. 2 1/2" (4") I. 11 (12 1/2, 14") J. 1 1/2" (1 3/4, 2 1/2") K. 1 1/2" (1 3/4, 1 5/8) L. 18 (19, 20 1/2")

Materials. A. Worsted weight yarn in 4 or more colors (Philosopher's Wool Co.'s 2-ply worsted weight wool was used; 4 oz/approx 200 yds; a total of 2 (3, 4); 11 skeins. B. Double pointed and 16" and 24" or 29" circular knitting needles sizes 6 and 4, or size to obtain gauge.

Gauge. 21 sts equal 4" with larger ndl over color pat.

Sleeve. With smaller dpt, CO 36 (36, 42); 52 (56, 60) sts. Join and work 2 1/2"; 4" in k1, p1 rib in random colored stripes, changing color every rnd or every other rnd. Knit 1 rnd, inc 4 (4, 8); 20 (16, 24) sts evenly; 40 (40, 48); 72 (72, 84) sts. Change to larger ndl. St st (knit every rnd), and follow color chart, inc 1 st at beg and end of E 3rd (4th) rnd to 60 (72, 80); 94 (100, 106) sts. Work even until sleeve meas 10 (11, 12 1/2"); 17 1/2" (18, 18 1/2"). Work back and forth (still in color pat) for 1 (1 1/2, 1 3/4); 1 1/2". BO. (Top of sleeve is open at underarm in fit inset armhole.)

Body. With smaller ndl CO 140 (152, 200); 176 (200, 224) sts, join and rib to match sleeves. Knit 1 rnd, inc 16 (28, 16); 64 sts evenly; 156 (180, 216); 240 (264, 288) sts. Change to larger ndl, St st, and follow color chart until body meas approx 10 1/2" (11 1/2, 13 1/2); 16 1/2" (17, 18 1/2") and you are at the beginning or end of a color pat band.

Divide for underarm: At beginning of rnd, BO 5 (6, 6); 6 sts. Knit across 69 (79, 97); 108 (120, 132) sts. BO 9 (11, 11); 12. Knit to last 4 (5, 5); 6 sts and bind them off.

Back. Working back and forth in color pat (k RS rows and p WS rows) work on 69 (79, 97); 108 (120, 132) sts of Back until armholes measure 5 1/2" (6 1/4, 7 1/4"); 8 1/2" (9 1/4, 9 3/4"). Place center 35 (41, 43); 44 (48, 52) sts on holder for neck and work 2 more rows with main color (color A) on each shoulder. Place 17 (19, 27); 32 (36, 40) shoulder sts on hold.

Front. Work as for Back until 15 (18) rows from the end. To shape neck, put center 21 (23, 23); 20 (24, 28) sts on hold and work each side separately. Continue working each side, putting on holder from neck edge EOR (3, 4); 4 sts once, (3 (3) sts) once, (1 (2, 2); 2 sts) once, (0 (1, 1); 1 st) 1 (6) times. When same length as Back to shoulder, place sts on hold.

Finishing. BO shoulders together (see School, p. 94). For neckband, with smaller ndl and RS facing, pick up 35 (41, 43); 44 (48, 52) sts from Back neck holder; knit up 15 (16, 16); 18 sts along L neck edge. Pick up 21 (23, 23); 20 (24, 28) sts from Front neck holder; and knit up 15 (16, 16); 18 sts along R neck edge; 86 (96, 98); 100 (108, 116) sts. Work in multicolored k1, p1 rib to 2 1/2" (3 (3 1/2, 4 1/2)). BO loosely in pat, fold to inside and stitch in place. Sew sleeves into armhole. *

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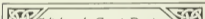
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(CONTINUED FROM PAGE 57)

Sizes. Child's 4 (6, 8, 10).

Knitted measurements. A. 14 $\frac{1}{2}$ (15, 16, 17)". B. 1 $\frac{1}{2}$ (1 $\frac{1}{2}$, 2, 2)". C. 14 (14 $\frac{1}{2}$, 15, 15 $\frac{1}{2}$)". D. 5 (5 $\frac{1}{4}$, 5 $\frac{1}{2}$, 6)". E. 4 $\frac{1}{2}$ (5, 5 $\frac{1}{4}$, 5 $\frac{1}{2}$)". F. 8 $\frac{1}{4}$ (7 $\frac{1}{2}$, 7 $\frac{3}{4}$, 8)". G. 12 $\frac{1}{2}$ (13 $\frac{1}{4}$, 14 $\frac{1}{2}$, 15)". H. 12 (13, 14, 15)".

Materials. A. Rowan's 'Lightweight DK' (100% wool; 25g/approx 73 yds): 5 (5, 5, 6) skeins color #605 light green (A); 3 (3, 3, 4) skeins #665 gray (B); 2 skeins #122 blue (C); 1 skein each #100 dark green (D), #116 yellow (E), #11 brown (F), #84 beige (G), #62 black (H), #67 red (I), #110 white (J). B. Knitting needles, sizes 4 and 6, or size needed to obtain gauge. C. Double pointed needles, size 4.

Gauge. 22 sts and 28 rows equal 4" with larger needles over St st.

Back. With smaller ndls and B, CO 75 (81, 85, 89) sts. Working in k1, p1 rib, work 7 (7, 9, 9) rows B, 2 rows F 2 (4, 4, 4) rows B, inc 4 sts evenly across last row; 79 (85, 89, 93) sts. Change to larger ndls and work in St st according to chart. Note: Windows and doors in village may be worked later in duplicate st (see p. 27). Heidi and the goats have French knot eyes. When chart is completed, place 26 (28, 29, 30) sts on hold for shoulder, 27 (29, 31, 33) sts on hold for neck, and rem 26 (28, 29, 30) sts on hold for other shoulder.

Front. Work as for Back until 2 rows above last bluebells. Work in pat over first 32 (34, 35, 36) sts. Place next 15 (17, 19, 21) sts on hold for neck. Place rem 32 (34, 35, 36) sts on hold for other shoulder. Dec 1 st at neck edge EOR 3x. When chart is completed, place rem 26 (28, 29, 30) sts on hold. Work 2nd shoulder to correspond.

Sleeves. With smaller ndls and B, CO 35 (39, 41, 43) sts. Working in k1, p1 rib, work 7 (7, 9, 9) rows B, 2 rows F, 2 (4, 4, 4) rows B, inc 2 sts evenly across last row; 37 (41, 43, 45) sts. Change to larger ndls and work in St st according to chart, inc 1 st at ea edge after 2 rows and E 4th R thereafter until 69 (75, 79, 83) sts. Work even until piece meas 12 (13, 14, 15)" above rib, BO.

Finishing. Weave shoulder seams tog. With WS facing, dpn, and C, pick up and knit 15 (17, 17, 17) sts along neck edge; 15 (17, 19, 21) sts from holder across center front; 15 (17, 17, 17) sts along 2nd neck edge; 27 (29, 31, 33) sts from holder across center back; 72 (80, 84, 88) sts. Work in k1, p1 rib for 3". Change to E and work 1 row. BO in pat with E. Sew sleeves to sweater. Sew side and sleeve seams. *

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Armhole shaping: BO 3 sts at beg of next 2 rows; 54 (60, 65, 72) sts.

Sizes 2 (4): Cont in Royal quilting as est until AH meas approx 2 (2½)", end after Row 5 or Row 9; cut and re-attach MC to beg of next row. Work 6 rows S&SB, dec 1 st in first row of pat; 53 (59) sts. Work in 5 st with MC until AH meas 3½ (4)". End on WS.

Size 6: Work 1 row of 5 st with A. Beg on WS, work 15 rows of Chart 2. Work 2 rows of 5 st with A. Work 6 rows S&SA, work in 5 st with MC until AH meas 4½". End on WS.

Size B: Work 6 rows S&SB, dec 1 st in middle of first row; after both BO rows complete, 71 sts. Work 2 rows of 5 st with A. Beg on WS, work 15 rows of Chart 2, work 2 rows of 5 st with A. Work 6 rows S&SA, work in 5 st with MC until AH meas 5". End on WS.

Preparation for back neckband: AH meas 3½ (4, 4½, 5)" at this point. Beg on RS, work in 5 st with MC for 8 rows.

Back neckband: With smaller ndls, k1, p1 rib for 6 rows. **Next row:** (RS) P across row for fold line. AH meas 5½ (6, 6½, 7)".

Back neckband facing: K1, p1 rib for 6 rows, dec 1 st ea side EOR. (This reduces bulk at shoulder edge). BO; turn neckband under at fold line; sew facing down loosely to inside.

Front: Work as for Back until AH meas same as Back at point of preparation for neckband.

Front neck shaping: Note: Use wraps on short-row turnings (see School, p. 94). Work short rows for curved front boat neck with MC as **follow:** (RS): K17 (19, 21, 23), 2, 4, 6. Turn, p back. 3, K13 (15, 17, 19), 5, K9 (11, 13, 15), 7, K across row. 8, P17 (19, 21, 23), 9, 11, 13. Turn, k back. 10, P13 (15, 17, 19), 12, P9 (11, 13, 15), 14, P across row.

Front neckband and facing: Work as for Back.

Finishing: Block pieces. (Do not steam Royal quilting except on edges of piece.) Sew side seams. Using a tapestry ntl on RS, and seaming just beyond purl sts to hold fold line, sew shoulder seams for approx 2½" or desired width of shoulder. Neck opening is approx 7" wide.

Sleeves: Note: Beg with circ ndl; change to dpn when necessary. Beg at center of underarm, on RS with circ ntl and MC, pick up 53 (57, 63, 67) sts around AH. Place marker and join. **Next rnd:** Purl. Work 6 rows S&SB.

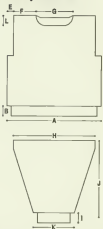
Sizes 6 & B only: K 2 rnds with A. Work Chart 2. K 2 rnds with A. Work 6 rows S&SB.

All sizes: K with MC, until sleeve meas 6 (8½, 10, 12)", or 3" less than desired length of sleeve. Work 6 rows S&SB.

At the same time, work a dec rnd E ¼" B (10, 13, 15½, beg after completion of first S&SB and ending before beg last pat; 37 sts. (Dec rnd: k1, k2tog, knit to last 3 sts before marker, SSK, k1).

After completing last S&SB, **next rnd:** With MC, knit. **Next rnd:** With MC, knit, dec 5 sts evenly spaced: 32 sts. Change to smaller dpn. With MC, work in k1, p1 rib for 2". BO in rib. Sleeve meas 9 (11½, 13, 15)". Block sleeves.

Man's pullover



Back: With smaller ndls and MC, CO 105 (111, 119, 125) sts. Work in k1, p1 rib for 2½". Change to larger ndls. Work 6 rows S&SA. Work 2 rows with A in 5 st.

Beg Chart 1: Row 1 (RS): Size S: K4 with B, work 47 st pat, k3 with B, work 47 st pat, k4 with B. Sizes M (L): K2 (4) with B, work 47 st pat, k1 (3) with B, work 11 st tree pat, k1 (3) with B, work 47 st pat, k2 (4) with B. Size XL: K2 with B, work 11 st tree pat, k2 with B, work 47 st pat, k1 with B, work 47 st pat, k2 with B, work 11 st tree pat, k2 with B. Complete 18 rows of chart. Work 2 rows with A in 5 st.

Beg Stripe & spot A, complete 6 rows of pat. **Sizes L (XL):** Inc 1 st in last row; 120 (126) sts.

Beg Royal quilting pat: Row 1 (RS): Sizes S & M: Fol Pat A. Sizes L & XL: Fol Pat B. Work in Royal quilting until piece meas approx 14½ (15, 16, 16½)", ending on Row 9. **Next row (WS):** Work Row 2 of pat, but slip first group and last 1 (1, 2, 2) groups of MC sts yf instead of yb, to accommodate BO in next 2 rows. Cut A.

Armhole shaping: With MC, cont in Royal quilting, BO 6 sts at beg of next 2 rows; 93 (99, 108, 114) sts. Attach A, cont in pat until AH meas 1 (1½, 1½, 2)", ending with Row 5 or Row 9. Cut MC and re-attach at beg of next row. Work 6 rows

S&SB. **Sizes L (XL):** dec 1 st in middle of Row 1; 107 (113) sts.

Work 2 rows with A in 5 st, work Chart 2. With A, work 2 rows in 5 st. Work the rest of Back in MC. **Next 3 rows:** (beg on RS) Knit, forming a garter ridge. **Next row:** P29 (31, 35, 37), place marker, p35 (37, 37, 39), place marker, p to end. **Beg heel st, Row 1:** Work heel st to first marker, work 5 st to second marker, work heel st to end of row. Work in pat as est until AH meas 8½ (9, 9, 9½)". End with a WS row.

Back neck shaping: R neck, **next row:** (RS) *Work 32 (34, 38, 40) in pat as est, turn, p2tog, work to end in pat as est, Rep from * 2x, working 1 less st ea time before turning; 29 (31, 35, 37) sts on R shoulder. Place sts on holder. Place center 29 (31, 31, 33) sts on holder for neck. Attach new ball. **L neck:** Beg at L neck edge (RS), work L side of neck as for R, reversing shapings. End on WS row, at L neck edge. Place sts on holder. AH meas 9½ (10, 10, 10½)".

Front: Work same as Back until AH meas approx 7 (7½, 7½, 8)". End with WS row.

Front neck shaping: **next row (RS):** Work 37 (39, 43, 45) in pat as est; put next 19 (21, 21, 23) sts on holder; attach 2nd ball of yarn, work in pat as est to end. Working both sides at once, at ea neck edge BO 3 sts 1x, 1 st 3x; 29 (31, 35, 37) sts ea shoulder. Work even until AH meas 9½ (10, 10, 10½)". End on a WS row. Place shoulder sts on hold.

Sleeves: With smaller ndls and MC, CO 46 (50, 50, 50) sts. Work in k1, p1 rib for 2½", inc 1 st on last row; 47 (51, 51, 51) sts. End with a WS row. Change to larger ndls. Work 6 rows S&SA. Work in 5 st with MC until piece meas 14½ (15½, 16½, 17½)", or 5½" less than desired length of sleeve. End with a WS row. Work 6 rows S&SA. Work 2 rows with A in 5 st. **Beg Chart 2 (RS):** complete 15 rows of chart; work 2 rows with A in 5 st. Work 6 rows S&SB. **Next 2 rows:** With MC, purl. **At the same time,** beg first inc after first S&SB is complete, inc 1 st at beg and end of E 4th R 23 (23, 23, 25½). Work even on 93 (97, 97, 101) sts until all pats are complete. Sleeve meas 20 (21, 21½, 22½)". BO.

Neckband: Sew both shoulder seams. With RS facing, using small circ ntl, beg at R shoulder, pick up 4 sts between shoulder seam and back neck holder, k tog first 2 sts on holder, k25 (27, 27, 29) sts from holder, k2tog, pick up 4 sts to shoulder seam, pick up 10 sts, k tog first 2 sts on holder, k15 (17, 17, 19) sts from holder, k2tog, pick up 10 sts; 72 (76, 76, 80) sts around neck edge. Work circ in k1, p1 rib for 6 rnds. BO in rib.

Finishing: Block pieces lightly. Do not steam Royal quilting except on the edges. Sew in sleeves. Sew side and sleeve seams. ~

Austrian Delight

No-sew, almost-all-knit jacket

By Joyce Williams

Elizabeth Zimmermann's Bavarian jacket was the inspiration for this jacket. (See Arnold wearing it on p. 2) Her influence is obvious in my use of garter stitch and built-in and applied I-cord. The more important influence (turning me from a "blind follower" into a "thinking" and "seeing" knitter) may not be as obvious.

My goal for this jacket was to have no sewing or purling. A few purl rows are needed at the tops of the sleeves, so this is an *almost* all knit jacket.

Sizes. Finished circumferences, buttoned: 38 (40, 42, 44)"; lengths: 20½ (22½, 24½, 26½)".

Finished measurements. A. 35% (37%, 39%, 41%)". B. 38% (39%, 41%, 43%)". C. 10 (12, 14, 15)". D. 10 (10, 10, 11)". E. 4% (4%, 5, 5½)". F. 4% (5, 5, 5½)". G. 20 (20, 20, 22)". H. 10 (10, 10, 11)".

Materials. A. Bartlett yarns' 'Glen Tweeds' (100% wool; 4 oz/approx 210 yds) 6 skeins in color #G-1012 Blacken. B. Circular needles: 11½" (or set of double pointed), 16", and 24" or 29" size 6, or size needed to obtain gauge. C. 4 (4, 4, 5) larger and 6 smaller buttons.

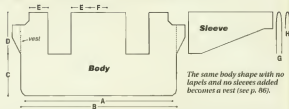
Gauge. 16 sts and 32 rows/16 ridges equal 4" over garter st.

Note 1. This jacket is knit with built-in I-cord at the Front edges. 2. Unless otherwise noted, slip sts as if to purl.

Body. Using *Invisible CO* (see School, p. 91), CO 146 (154, 162, 170) sts. K to within last 3 sts, yarn forward (yf), sl 3 sts. Turn. Rep this row once. Next row: *K3, M1 (see School), k to last 3 sts, M1, yf, sl3. Turn. Knit to last 3 sts, yf, sl3. Rep from * 4x. Continue knitting on 156 (164, 172, 180) sts until a total of 10 (12, 14, 12) ridges have been completed.

Buttonholes. *K to last 3 sts. Turn. (Do not slip or knit the I-cord sts.) Mark for R edge of jacket. Knit across the row and knit L edge as usual. When starting next row at R edge, k3, replace them onto LH ndl and k3 again. (This compensates for the skipped I-cord row.) You will see a loose strand between the st you just knit and the next st on LH ndl. Place this loose strand onto LH ndl and k tog with next st on LH ndl. Cont knitting, maintaining I-cord edge for 2½ (3, 3½, 3)". Then rep from * for a total of 4 (4, 4, 5) buttonholes.

Lengthening Back with garter st short row (optional). If a slightly longer Back is desired, 1 or 2 short rows may be k as follows after jacket is approximately 6" long for 1 short row, or 2" and 8" long for 2 short rows. K92 (98, 104, 110) sts, sl next st to RH ndl, yf, place slipped st back onto LH ndl. Turn. K64 (68, 72, 76) sts, sl next st



to RH ndl, yf, place slipped st back onto LH ndl. Turn and k to end of row. When knitting in garter st, you do nothing special when you meet your "wrapped" st; k it as you would any other st.

Dividing for underarms. When jacket reaches 10 (12, 14, 15)" in length, k28 (30, 32, 34) sts (R Front) and place them on hold. K24 sts (underarm, UA) and place on hold. Knit across 52 (56, 60, 64) Back sts. Place next 24 (UA) sts and rem 28 (30, 32, 34) sts (L Front) on hold. K Back sts until 10 (10, 10, 11)" above division for armhole; 40 (40, 40, 44) ridges. End so you have a ridge on RS on your last row. Break yarn and place Back sts on hold.

Fronts & lapels. Place 28 (30, 32, 34) sts from R Front onto ndl. Start knitting from armhole edge, keeping armhole edge sts in garter st and Front edge sts in built-in I-cord. Inc 1 st E 4th row 8 (8, 8, 10)x at front edge of jacket as follows: k3 I-cord sts, M1, k to end of row. After inc to 36 (38, 40, 44) sts, work even until 7 (7, 7, 8)" above UA.

I-cord BO for top of lapel. Using I-cord BO (*k2, sl as if to k, k1, pss, Return 3 sts to LH ndl and rep from*) BO 15 (16, 16, 18) sts; 21 (22, 24, 25) sts rem on ndl. Cont I-cord BO 1 st EOR 4x; 17 (18, 20, 21) sts. Work even until 10 (10, 10, 11)" above UA, ending with a ridge on RS. Break yarn and put sts on hold.

Repeat for other Front, being sure that the last row on the RS is a ridge. Leave these sts on ndl and return the other Front sts to ndl so I-cord edges meet in the middle.

Shoulder BO. Place the Back sts onto a 2nd ndl. Using *Shoulder BO* (see School), BO 17 (18, 20, 21) Front and Back shoulder sts tog, k across 18 (20, 20, 22) hack neck sts, and BO rem shoulder sts tog.

Collar. Starting at the top of the lapel at the neck edge, k up 14 sts along edge of front to the shoulder, k across 18 (20, 20, 22) Back sts, k up 14 sts from the shoulder to the top of the lapel at the neck edge on other Front. Maintaining I-cord border, inc 1 st ea end of collar EOR as follows: *k to last 3 sts, yf, sl last 3 sts purwise. Turn.

K3, M1, k to last 3 sts, M1, yf, sl last 3 sts as if to purl. Turn. Rep from * 8x. Shape collar back with short row: K40 (42, 42, 44) sts, sl next st to R ndl, yf, place slipped st back onto LH ndl. Turn. K18 (20, 20, 22) sts, sl next st to RH ndl, yf, place slipped st back onto LH ndl. Turn and k to within last 3 sts, yf, sl last 3 sts as if to p. Turn. Cont knitting collar, inc 1 st ea end EOR until collar is 4" wide (32 rows/16 ridges).

Using I-cord BO, BO halfway across collar. After placing the 3 sts onto LH ndl, break yarn. Collar is BO in halves so grafting of I-cord is done at center back rather than front edge where it would be more conspicuous. Starting at front edge of un-BO collar side, BO in I-cord. BO toward center back until you meet the 3 I-cord sts coming from the other end. Graft the 3 I-cord sts from ea I-cord tog.

Sleeves. Place the 24 UA sts on 16" circ ndl, placing a marker at ea end. With same 16" circ ndl starting at UA, k up 1 st for E ridge along armhole edge of Front and Back; 80 (80, 80, 88) sts. This count *should not* include the UA sts between the two markers. Turn. Working back and forth in St st (knit RS row, and purl WS row), work the last st before marker tog with first st after marker (UA st) by p2tog on WS rows and SSK on RS rows, then turning. When only the 2 center underarm sts rem, on RS row sl last st before marker, k2 UA sts tog, and pass slipped st over. Place marker. Do not turn but cont knitting around on 16" ndl; 80 (80, 80, 88) sts.

Sleeve decs. After starting to k the sleeve in the rnd, make a double dec E 5th rnd at UA as follows: k2 after marker, SSK, k to within 4 sts of marker, k2tog, k2.

When there are too few sts remaining to reach around the 16" circ ndl, start knitting around with 11½" circ or dpns. Dec to 40 (40, 40, 44) sts, then work even until ½" short of desired sleeve length. Since there is no ribbing at cuff, the length of the sleeve must be determined for each individual. The easiest way to do this is to try on the jacket. (Try on jacket for both (CONTINUES ON PAGE 87))





Vest

By Joyce Williams

Most Northerners know the advantages of a warm vest. However, no matter where you live there are chilly days when a warm vest comes in mighty handy. This vest is easy enough for a beginner to knit, and it makes a good last minute gift project (its inception!).

This vest is knit in one piece and the shoulder seams are bound off together which eliminates any sewing. The I-cord trim is also knit into the vest.

Sizes. Finished sizes are 36 (38, 40, 42, 44)"; lengths, 21 (22, 23, 24, 25)".

Knitted measurements. B, 34% (36, 38%, 40%, 42%)". C, 12 (13, 13, 14, 15)". D, 9 (9, 10, 10, 10)". E, 4 (4%, 4%, 4%, 5%)". F, 4% (4%, 4%, 5%, 5%)".

Materials. A, Bartlett yarns' "Fisherman Bulky" (100% wool; 4oz/approx 80 yds), 4 (5, 5, 5, 6) skeins in color #B-22 Medium Sheep Gray (MC) and 1 skein (all sizes) in B-21 Light Sheep Gray (CC). B, Size 10% knitting needle (24" or longer circ is most convenient for one-piece vest; dpn for I-cord trim), or size to obtain gauge. C, 4 sets of clasps.

Gauge. 10 sts and 20 rows equal 4" over garter st.

Body: CO 78 (82, 88, 94, 98) sts. Knit every

row (garter stitch). Rows 2, 4, 6, & 8 K1, M1 [see School, p. 94], knit across to last st, M1, k1. Work even on 86 (90, 96, 102, 106) sts until piece meas 12, (13, 13, 14, 15)".

Back. Place 27, (28, 30, 32, 33) sts at each end on holders (Fronts and underarm sts). K32, (34, 36, 38, 40) Back sts for 9, (9, 10, 10, 10)", ending with WS row. Place these back sts on hold.

Fronts. Replace 14 (15, 16, 17, 18) Front sts from holder to ndl, leaving 13, (13, 14, 15, 15) underarm sts on holder. Knit until Front meas 6, (6, 7, 7, 7)" above underarm. At front edge BO 3 (3, 3, 4, 4) sts. Then at the neck edge k2tog (or SSK) EOR 2x, 9 (10, 11, 11, 12) shoulder sts rem on ndl. Knit until Front is same length as Back, ending with WS row. Knit second Front.

Shoulder BO. Turn vest inside out. Starting at armhole edge BO Front and Back shoulders tog, then BO back neck sts, then BO Front and Back shoulders of other side tog.

Underarm BO. Using I-cord BO, BO underarm sts.

I-cord trim. Starting at an underarm and working from WS of vest, use CC and apply I-cord around entire outer edge of vest. Then pick up sts in line with the arm edge to the bottom edges. On the L side start applying the I-cord from the lower edge at the back of the vest, up the body, along the arm edge, and down the front of the vest. On the right side apply the I-cord in the opposite direction — i.e., start applying the I-cord at the front.

Weave in ends, sew on clasps, and when a chilly day comes along, enjoy!

Austrian Delight

(CONTINUED FROM PAGE 84)

sleeves as sometimes both arms are not the same length.)

L sleeve BO. 8 sts before underarm marker. CO 3 sts onto RH ndl. With yarn in back (ybb), place the 3 CO sts on LH ndl. BO in I-cord around sleeve until 3 sts rem. K3 I-cord sts and then apply I-cord by knitting into the sleeve sts up the side of the sleeve for approx 3" for a fake vent, end with a k2tog, sl-k1-ssso, replace 2 sts onto LH ndl, k2tog. Break yarn and tack down rem sts.

R sleeve BO. 8 sts after underarm marker, turn sleeve so WS is facing you. Cast 3 sts onto RH ndl. With ybb, place 3 CO sts onto LH ndl. BO in I-cord (working from WS of sleeve) until 3 sts rem. K3, return 3 sts to LH ndl. Turn sleeve so RS is facing you. Twist ndl so sts are in proper working position and apply I-cord up sleeve for fake vent. Finish off as on L sleeve.

Bottom edge I-cord BO. Using 24" circ ndl, pick up sts from Invisible CO at bottom of jacket, removing contrasting yarn. Using I-cord BO, BO these sts. Graft (or otherwise join) ends of I-cord tog at center fronts.

Applying I-cord trim to Front, Back and armhole edge. To align the picked up sts for the I-cord trim, start at the shoulder and slide a 24" circ ndl down through E ridge at armhole edge and come going through E ridge straight to the top of the I-cord at the bottom of the

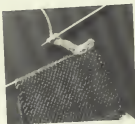
Knitter's TECHNIQUE: Applied twisted I-cord



Many of us know the advantages of using Elizabeth Zimmermann's Applied I-cord for finishing or trimming edges. Here is a 'twist.' Try it on the vest or on a jacket without lapels.

MATERIALS. A circular knitting ndl for picking up sts, and dpn for the I-cord. Review I-cord (elise Frae I-cord) and I-cord applications in School, p. 91. Important: Remember that when knitting the 1st st of every row your working yarn will be coming behind your work from the 3rd st on the ndl.

1. Using 1st ball of yarn apply I-cord to 5 picked up sts, k 6



rows Free I-cord and let hang in front of work (above center).

2. Using 2nd ball of yarn, apply I-cord to stitch where 1st I-cord was started, k 6 rows Free I-cord, place sts onto circ ndl in working position.

3. Apply 2nd I-cord to 5 sts, k 6 Free I-cord rows, and hang down in front of work. Place 1st I-cord onto circ ndl in I-cord



working position (above right) and continue applying I-cord to 5 sts, k 6 Free rows, and changing to other ball of yarn, etc.

For a mirror image when applying twisted I-cord around the outer edge of a garment, the twist must be reversed at the center back by hanging the Free I-cord on opposite side.

—Joyce Williams

Austrian Delight

(Continued from page 87)

jacket; approx 80 (88, 96, 104) sts for Front and same for Back. (The I-cord trim is continuous over the shoulder, but it is easier to pick up only the F or B sts first, and then pick up those on the opposite side as you reach the shoulder with the Applied I-cord.) On a 2nd rnd, CO 3 sts, place them in working position on the 24" rnd and Apply I-cord to the picked up sts. For RH side of jacket start Applied I-cord at bottom Front, and for LH side at bottom Back. When reaching bottom on opposite side, k3tog, break yarn, pull yarn through loop, pass end through to WS of jacket and weave in end. Block.

Buttons. Sew 4 (4, 4, 5) larger buttons to L Front in line with buttonholes on R Front. Sew 1 smaller button on ea lapel, tacking down lapel to jacket as you do so. Sew 2 smaller buttons on ea sleeve along applied I-cord fake vent. Wear and enjoy!



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Plan Your Own

By Joyce Williams

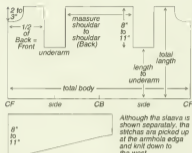
The basic shape for the body of this jacket is a rectangle knit in one piece with indentations for arm and neck shaping. After joining the shoulder seams, the sleeve stitches are picked up at the armhole edge and knit back and forth, decreasing at the underarm until all underarm stitches are consumed, and then knit in the round to the wrist, thus eliminating any sewing or weaving. This method is conducive to knitting the sleeves at an entirely different gauge than the body if desired, so variations of the jacket may be achieved by knitting the sleeves in another style yarn (i.e., mohair, finer yarn, etc.) or using multiple color patterns. Lapels can be formed by increasing at the front edges and collars may also be added. Although the simplest version is to knit the body in garter stitch, this shaping may also be applied to a body using other stitches.

The advantage of this shaping is that the shoulder width can easily be made to fit your shoulders regardless of the circumference of your body.

Below is a sample of the shaping. It is helpful to make a sketch of the shaping, and put your measurements, numbers of stitches, etc., on the sample as a handy quick reference pattern when knitting your jacket.

1. Knit a swatch to determine gauge.
2. Multiply circumference of your jacket by your gauge: $40" \times 5 \text{ sts per inch} = 200 \text{ sts}$.
3. Decide the type of front border or trim you wish to have and whether you want the bottom front edge of your jacket curved or straight. Add or subtract the necessary number of sts to your answer in #2.

Example: You want a 3-st built-in I-cord edge with built-in buttonholes, and a 1" curve at the bottom front edge of each side. You must add 6 sts to the 200 sts so buttons and buttonholes will be at the center front of your jacket and also subtract 10 sts for the 1" curve at each side at bottom front edge (curve width x



gauge x 2) giving you 196 sts to CO.

4. CO number of sts determined in #3. If your jacket is being knit with a built-in I-cord border, use invisible CO.

5. Knit to underarm. If making a curved front bottom edge, increase EOR to replace curve width sts. To determine length to underarm, decide the total length you desire your jacket and what depth you wish your sleeve (generally 8 to 11"). Subtract your sleeve depth from the total length and you will have the length to the underarm: $24" - 10" = 14"$.

6. Determine number of sts for Back by measuring your back from shoulder to shoulder or measure a garment that has the desired shoulder width. Multiply this figure by your gauge: $15" \times 5 \text{ sts} = 75 \text{ sts}$. Must be divisible by 2, so round off to 74.

7. Determine number of sts for Fronts by dividing number of Back sts by 2. Add or subtract any established border sts: $74 \div 2 = 37 + 3 \text{ I-cord border sts} = 40$.

8. Determine number of sts for underarms by adding Back together with both Fronts (before making border adjustment). Subtract total from the figure in #2 and divide by 2 to give you the number of sts in each underarm: $74 + 37 + 37 = 148 - 200$ (established in #2) = $148 - 52 = 2 = 26$ underarm sts.

9. Knit Back sts to desired depth of armhole. To determine the number of sts for the shoulders and neck divide the

number of Back sts by 3. If answer is not a whole number each shoulder should be the same number of sts, and the balance on the neck.

10. Knit Fronts, leaving underarm sts on holders. Approximately 2 to 3" before desired length, BO or put on holders center front sts less 3 (the number of neck sts determined in #9 divided by 2 minus 3 for each side). Dec these 3 sts at neck edge EOR 3x. This will give you a curved neck opening rather than a square one.

11. BO shoulders together.

12. Establish number of sts for sleeves by multiplying sleeve depth x 2 x sleeve gauge. Place underarm sts on 16" circ nrl and place a marker at each end. Knit up along armhole edge the number of sts established for the sleeves. Do not include the underarm stitches in this figure. Working back and forth, knit the last st before each marker together with the first st after each marker (the underarm st), then turn. When only the 2 center underarm sts remain, on RS row slip the last st before the marker, knit the 2 underarm sts together, and pass the slipped stitch over. Do not turn but begin knitting in the round, shaping the sleeve if desired. Wrist treatment may vary, but jacket may readily be tried on for proper sleeve length.

13. If desired apply I-cord trim. ☛

O



N



An Afghan for All Seasons

By Nicky Epstein

For October, a cornucopia filled with fruit and greens; for November, a long-lasting strawflower; for December, a traditionally trimmed tree.

Unlike most calendars, our knitting comes right with October. In the next 3 issues, you'll page by page be warned, and then I quit. No more, next Sunday will be the last we see a complete 400-stitch Afghan. The 1980s are a wide approach to a big project. Installment knitting.

Buy your various squares at a time, just to save the leftovers, some ideas will reappear later in the year. Each square is satisfying in a lot of work, yet a complete design. In fact, you may not want to get any more squares. Squares make handsome pillows.

Size. Each square, finished to 11" wide by 11" high.

Materials. A. Reynolds. Patience (Hank Saffron) yarn (100% wool). 50g approx 110 yds. 2 skeins (medium 8 308 dark teal MC) will border 4 squares. It is best to buy all 8 skeins before dyeing. 1 Skein each of color colors. B. Size 7 needles, or size to obtain gauge. C. Medium point ball.

Gauge. 40 sts and 40 rows equal 4" (10 cm) square.

Square. With MC, CO 40 sts and work seed stitch to the 40th row. K1 *p1 k1 rep from 1. Next row, 40 rows, begin following chart for center 40 sts and keeping first and last 5 sts of seed stitch. Chart is complete. Work 1 row seed stitch 40" (10 cm) pat. Add details in French knots, stem stitch, straight stitch, chain stitch.

D



Key	308	408	507	607	908
10	408	507	607	908	908
208	431	605	917	962	962
212	463	815	918	966	966



Graduated Clauses

By Melissa Craven Fowler

Sizes. Finished Santas are approx 3½ (5, 7) (8½)" tall.

Materials. A. Red sport-weight (or worsted-weight) yarn; small amounts of pink and black sport weight (worsted weight) yarn, worsted (bulky) white or off-white yarn, blue yarn or embroidery floss. B. Double pointed needles in size 4 (7), or size to obtain gauge. C. Tapestry needle. D. Fiberfill.

Gauge. In sport-weight, 6 sts and 8 rows equal 1" (in worsted-weight, 4½ sts and 6½ rows equal 1") over St st.

Note. Santa is worked in the round on dpn in St st; knit every rnd.

Hat. With red, CO 4 (6, 10) [8] sts. Join. Over the next 15 (20, 30) [26] rnds, inc evenly to 24 (34, 50) [38] sts. Hat meas 2 (2½, 3½) [4]".

Face. Join pink and work evenly for ¾ (1½, 1¾) [1½]".

Body. Rejoin red and work evenly for 1½ (1½, 2¼) [2¼]".

Legs. Next rnd, *crotch shaping*: *BO 1 (1, 4), [2] sts, k11 (16, 21) [17] sts; rep from* once. Stuff head and body, but not tip of hat, with fiberfill. Place first group of 11 (16, 21) [17] sts on hold and, still working the other group in the rnd, knit 4 (5, 8) [7] rnds with red for leg, and 3 (5, 7) [6] rnds with black for boot. BO. Pick up sts from holder and work second leg in same manner. Sew BO sts tog for crotch opening. Stuff leg, then sew boot sole together from front to back. Leg meas 1 (1¼, 2) [2¼]".

Arms. Attach red at top of a 'shoulder' and pick up 5 (7, 9) [7] sts down an imaginary line for front of sleeve. Turn and pick up same number directly behind, for back of sleeve; 10 (14, 18) [14] sts. Knit 3 (5, 5) [5] rnds red and 1 rnd pink. Continuing in pink, on each rnd, dec 2 sts each side of the 'hand' until there are 1 (3, 3) [3] sts on each side. Stuff arm. Thread a ndl with a 3" tail of the pink yarn and pass through rem sts. Fasten off. Repeat for second arm. Arms meas ¾ (1¼, 1¾) [1½]".

Finishing. Flop tip of hat over and tack down, adding a bell or pompom. With white or off-white yarn thicker than that used for body, satin stitch hair and make loops for beard (either turkey stitch or tack down loose loops later with needle and thread). With red, crochet a hat belt; make loop for hanging 3½" or 5" Santas on tree. Satin stitch nose with pink, and eyes with blue yarn or embroidery floss. There's also room on the largest Santa's face for a satin stitch moustache. ~

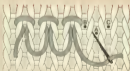


Smallest and largest Santas:

Brunswick's Ballybrae in Scarlet Tweed was used for these Santas: sport-weight for the small Santa, worsted-weight for the large one. Note: Largest Santa's feet were sewn side to side.

Knitty

HOW TO: Turkey stitch



1. *With yarn below needle, go into fabric at A and come out at B, tighten only until loop is desired length.



2. With yarn above needle, go into fabric at C and come out at D, tighten to secure. Repeat from*. Loops can be cut.